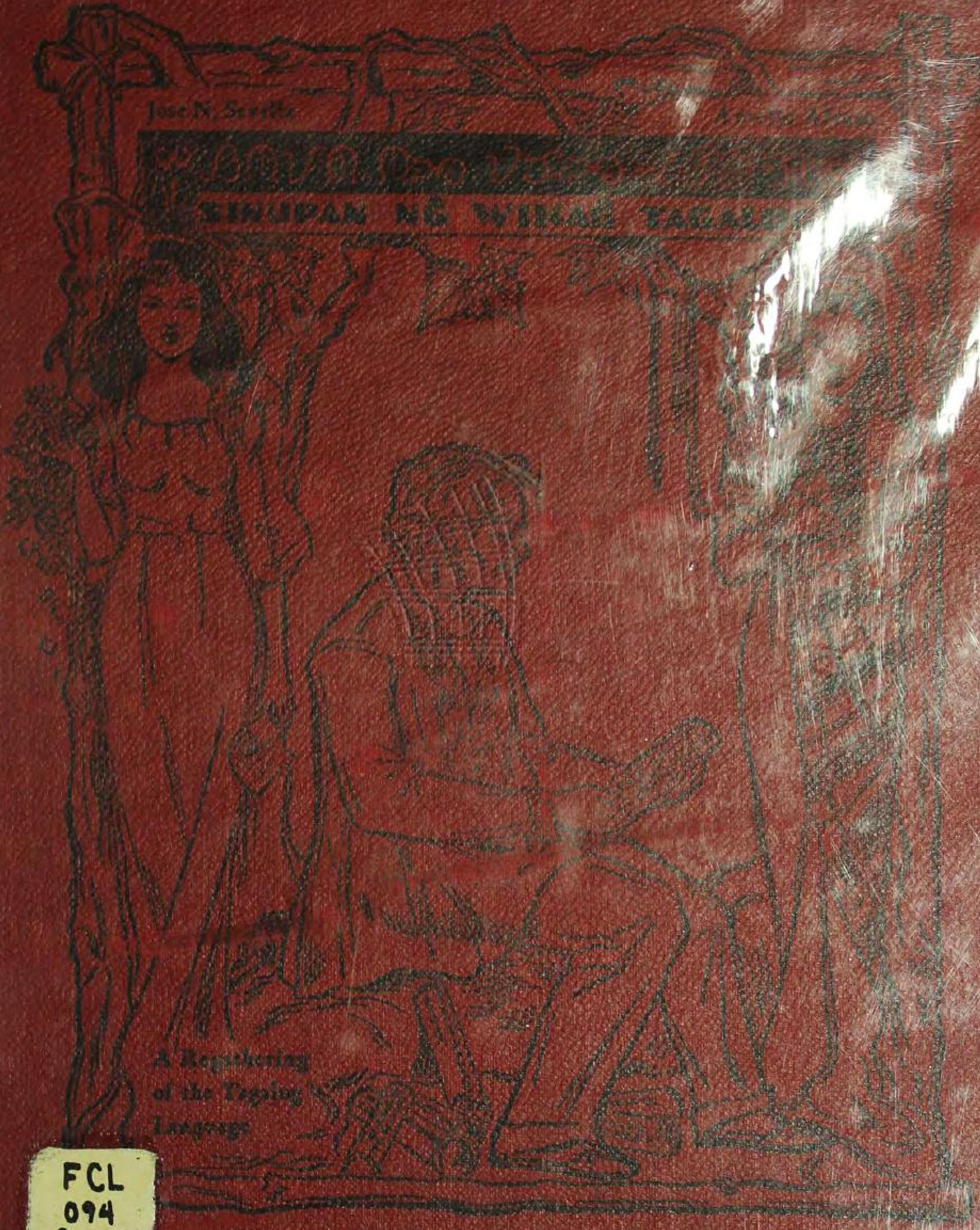

Jose N. Sevilla [illegible]

[illegible]

# SINUPAN NĜ WIKAÑ TAGAL[illegible]

A Regathering
of the Tagalog
Language

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## of the Tagalog
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MANILA

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September 11, 1940

Mr. Jose N. Sevilla
470 Vito-Cruz, Manila

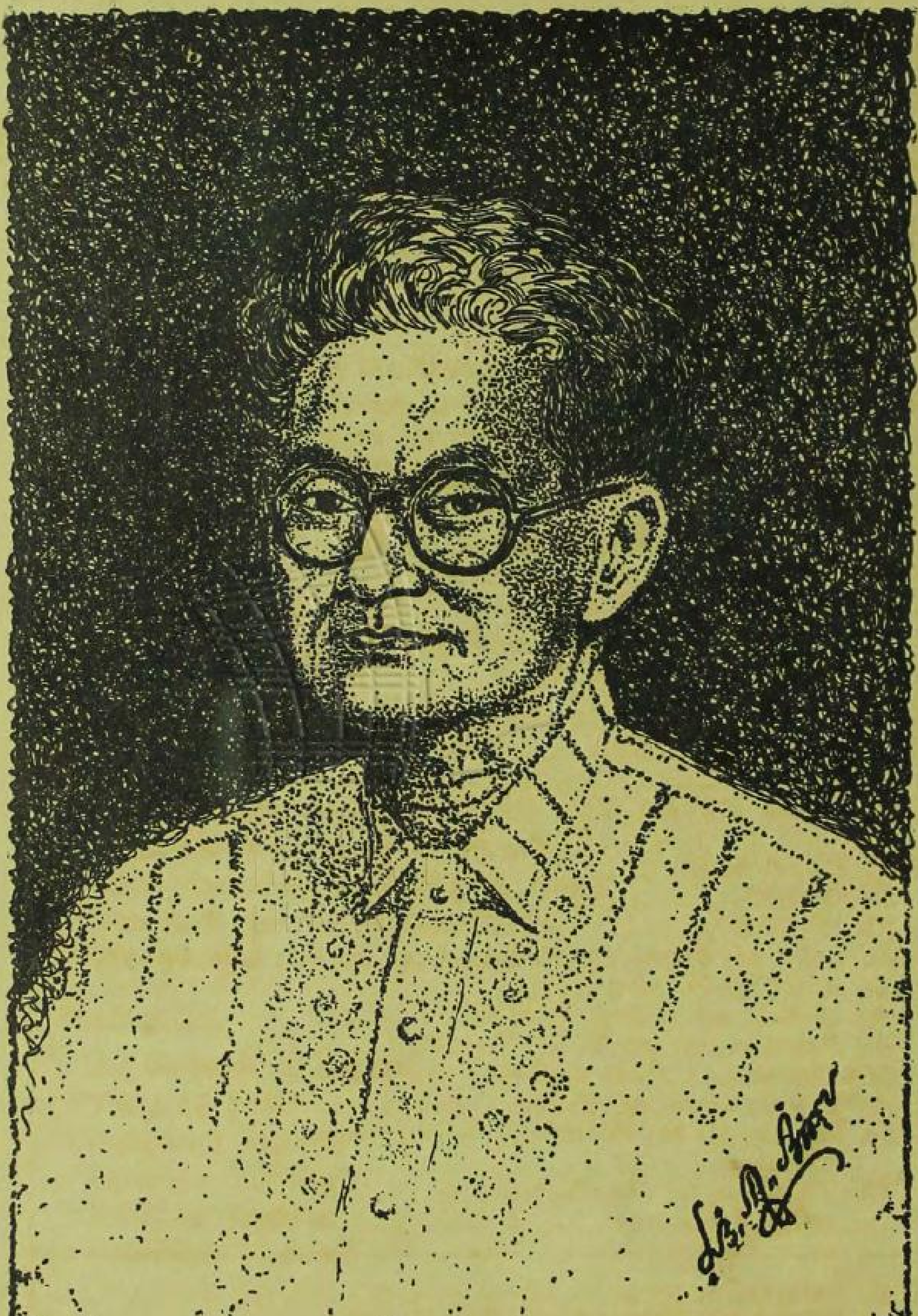
Dear Sir:

This is to advise you that your book, Sinupan Nḡ Wikaḡ Tagalog, has been approved as a library book for secondary schools. This approval will be announced in a forthcoming Approved Library List Supplement.

Very respectfully,

CELEDONIO SALVADOR
Director of Education

67027


M. L. ROBQUILLO
MANILA

Jose N. Sevilla

# MĞA KATHA NI
## *Jose N. Sevilla*

*Kasapiğ Pağdağal ng̃ "Bulakán"*
*Kagawad ng̃ "Balagtasiana"*
*Kasapi sa "Ilaw at Panitik"*
*Kasağguni ng̃ "Suliranan ng̃ Wikağ Tagalog"*
*Kagawád na Patnugot ng̃ "Akademya ng̃ Wikağ Tagalog"*
*Kapituloğ ng̃ SURIAN NG WIKAĞ PAĞBANSA.*

—oOo—

| | | |
|---|---|---|
| ILAĞ-ILAĞ | | (Alamát) |
| SOTAĞ ESPADA | | (Muntiğ Kasaysayan) |
| MAPAGPUYAT | | (Nobela) |
| PAGIBIG Nğ ISAĞ HENERAL | | " |
| MĞA IMBI (unağ bahagi) | | " |
| MĞA IMBI (Pağalawağ bahagi) | | " |
| AĞ BALIW (Pağatlo ng̃ Mğa Imbi) | | " |
| ANAĞKI | | " |
| MAPAGKANDILI | | " |
| DALAGAĞ INA | | " |
| AĞ PUTOK SA BUHO | | " |
| AĞ HARAKIRI | | " |
| INUMAGA | | " |
| AGLAHI Nğ PALAD | | " |
| AĞ PAGGUHO Nğ HIMAGSIKAN | | (Haláw) |
| PAGIBIG Nğ LAYAS | | " |
| NEOSAN | | " |
| SI RIZAL AT AĞ MĞA DIWATA | | (Dulağ may saliw na tugtugin.) |
| TANDAĞ SORA | | " |
| PLARIDEL | | " |
| PILIPINAS | | " |
| *Sa Lağit ng̃ Bayağ Pilipinas* | | (Mğa Salayhay) |
| *Ağ Aklat ng̃ Tagalog* | | (Paláwikaán) |
| *Ağ A-B-K ng̃ Wikağ Tagalog* | | " |
| *Ağ Palatunugan ng̃ Wikağ Tagalog* | (1) | " |
| *Mğa Himalâ ng̃ Tipik sa Wikağ Tagalog* | (2) | " |
| *Ağ Palapantigan ng̃ Wikağ Tagalog* | (3) | " |
| *La Funcion de las Particulas en el Idioma Tagalog* | (4) | " |
| *The Function of the Particles in the Tagalog Language* | (5) | " |

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(1) Panayam na binasa sa bulwagan ng SCHOOL OF HYGIENE, sa pangangasiwa ng "Balagtasiana", Nov. 11, 1933.

(2) Panayam na binasa sa bulwagang VILLAMOR sa pangangasiwa ng "Committee on Culture", U. P., Feb. 19, 1938.

(3) Panayam na binasa sa Bulwagang VILLAMOR, sa pangangasiwa ng SURIAN NG WIKANG PANGBANSA, Dis. 8, 1938.

(4) Tesis na isinulit sa THE PHILOLOGICAL SCHOOL, 1932.

(5) Salinig sa Ingles ng Gr. Gabriel Bernardo ng U. P. at ilinathala sa PHILIPPINE SOCIAL SCIENCE REVIEW, 1938.

## AURELIO ALVERO
## HAS ALSO WRITTEN—

IN ENGLISH:

"Moon Shadows on the Waters"—1934.
"Pageant of the Evolution of the Filipino Race and the Different Aspects of Its Religious Creed"—1937.
"The Ornaments of Language"—1937.
"Nuances"—1939.
"Who Are the Friends of the Philippines?"—1939.

IN TAGALOG:

"Ag̃ Wikag̃ Tagalog at Ag̃ Makabagog̃ Wastuan"—1938.

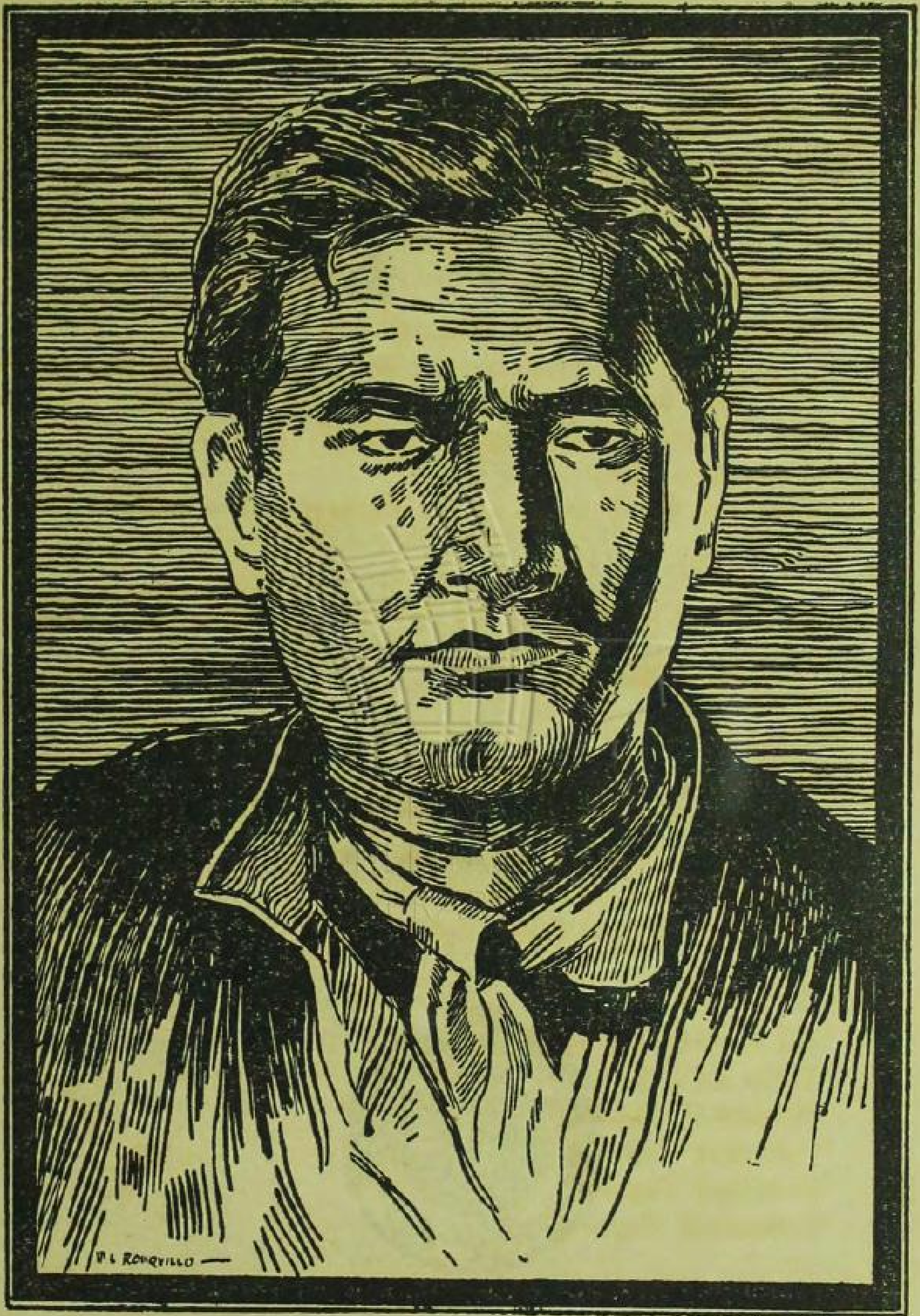
*IN PREPARATION*:

IN ENGLISH:

"The Birth of Tagalog Words"
"A Handbook of Poetic Patterns"
"Little Anthology of Philippine Verse"
"Nunquam Cur Sed Semper Ubi"
"The Warrior and Other Poems"

IN TAGALOG:

"Ag̃ Kudyapi ng̃ Bayan"
"Tinig ng̃ Puso"
"Saligitaag̃ Tagalog"
"Salinigag̃ Tagalog"
"Salitikag̃ Tagalog"
"Babasahig̃ Tagalog"



AURELIO ALVERO

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# ᜐᜒᜈᜓᜉᜈ
# SINUPAN

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NG̃

# ᜏᜒᜃᜅ ᜆᜄᜎᜓᜄ
# WIKAG̃ TAGALOG

*Nina*
*By*

*Jose N. Sevilla*
*Aurelio Alvero*

*Dig̃alrawan - Illustrations:*
*M. Ronquillo*

ᜋᜌᜈᜒᜎ
MAYNILA 1939

J. N. Sevilla Press—Manila.

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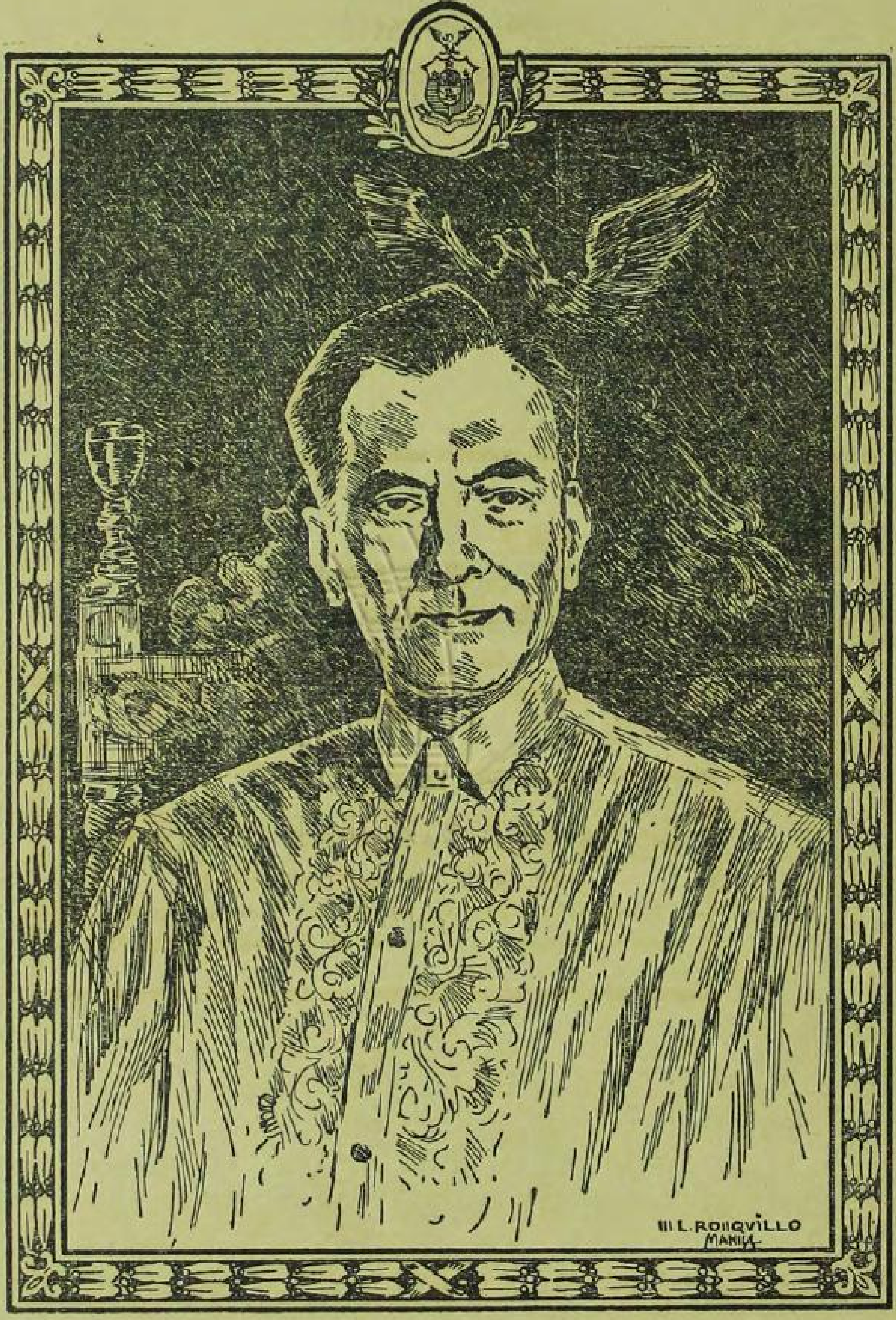
L. RONQUILLO
MANILA

**Gat MANUEL L. QUEZON**
*Pag̃ulo ng̃ Pilipinas*

KAY
Gat. MANUEL L. QUEZON
PANGULO NG FILIPINAS,
Tandâ ng pagkilala sa Kaniyáng di maháhalagaháng
sigasig sa pagiging Wikang Pangbansâ ng Tagalog.

TO
His Excellency MANUEL L. QUEZON
PRESIDENT OF THE PHILIPPINES,
In Recognition of His Invaluable Service Toward the
Establishment of Tagalog as National Language.

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# BILAĞ PAUNA

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Ag̃ kagahulan ng̃ atig̃ matandág̃ Baybayin dahil sa ugalig̃ huwág isulat ag̃ mg̃a katinig (consonantes) na nábibitin sa pantig (silabas) ay ganáp na linulunasan ng̃ SINUPAN NG̃ WIKAG̃ TAGALOG.

Aní Gat. Ignacio Villamor m. ika anim, ng̃ kanyág̃ *The Ancient Filipino Writing*:

> ". . . walág̃ katinig na nábibitin sa pantíg, kug̃ sila'y sumulat, ag̃ lahát ng̃ pantíg ay natatapos sa tinig (vocal), at ag̃ bumabasa ay siyág̃ naglálagáy ng̃ katapát na bitíg̃ katinig."

Sa SINUPAN NG̃ WIKAG̃ TAGALOG, ay nalunasan ag̃ kagahulág̃ itó. Hindî na húhulaan ng̃ bumabasa ag̃ katinig na dapat itapát sa mg̃a pantig na bitin, kundî bábasahin na ng̃ tuwíd na kagaya nag̃ kug̃ paano násusulat.

At hindî g̃â lamag̃ ag̃ mg̃a pantíg na bitín ag̃ tinapatán ng̃ kabaguhan sa SINUPAN NG̃ WIKAG̃ TAGALOG, kundî patí na niyaóg̃ mg̃a pantíg na ag̃ tinig ay naiipit ng̃ dalawág̃ katinig. Iság̃ hapyáw na pagmamalas sa *Talapantigán Blg̃. 3*, ay mápapansíg̃ nagig̃ ganáp ag̃ mg̃a pantíg ng̃ Tagalog na tinatawaran ng̃ mg̃a mananaysáy na anilá'y "gahól at kimáw"; g̃ayón ay buô at sunudsunuran sa mg̃a kahilig̃an ng̃ wikà.

Ag̃ ag̃kíg̃ katutubog̃ urì ng̃ atig̃ mg̃a tinig (vocal) ay nanatili. Ag̃ atig̃ mg̃a tinig ay dî yumayarì kailan man ng̃ pantig sa tulog̃ ng̃ katinig (consonante) at lalò na sa kapwà tinig, na kahit magkásipig̃sipig̃ ay pawag̃ tumútunóg at buô ag̃ kanilág̃ halagá.

Aní Gr. José N. Sevilla at ng̃ kaniyág̃ katulog̃, Gr. Aurelio Alvero: "Ag̃ mg̃a tinig ay mg̃a *likas na pantíg* hindi bumubuô ng̃ pantíg kailán man sa tulog̃ ng̃ ibág̃ titik magíg̃ katinig at magíg̃ tinig man ay dî sinasamahan upág̃ mabigkás ng̃ sabáy."

"Halimbawa: *á-a-lis*. Ag̃ dalawag̃ magkasunod na *á* ay mg̃á pantíg na likás na dî kailán man magkakasama; *i-a-lis*, ag̃ *i* at *a* sa *ialis* ay mg̃a likás na pantíg dig̃ dî kailán man magáagawán ng̃ tunog; *i-u-tos*, ag̃ *i* at ag̃ *u* sa katagág̃ *iutos* ay dî rin magáagawán ng tunóg kailán man; sa mg̃a katagág̃ *úusigin*, *iúusig*, *ialís*, *iaalís*, ag̃ mg̃a unag̃ tinig ng̃ katagâ, ay mg̃a pantíg na likás, kayá't biníbigkás ng̃ magkakahiwaláy na tagláy ag̃ ganáp na halagá at tunóg."

Aní Gat. Ignacio Villamor: ". . . Upág̃ sulatin ag̃ iság̃ pantíg na natatapos sa mg̃a tinig na *e-i* ay linálagyán ng̃ isag̃ tuldók sa ibabaw na tinatawag na kurlit at ibp. . . ag̃ tuldók dig̃ itó kug̃ ilagáy sa ilalim ay sumusugat sa tinig na *o-u*".

Maliwanag sa patunay na itó na ag̃ atig̃ mg̃a katutubog̃ pantíg na Tagalog ay dî yinayarì sa pagtutulug̃án ng̃ *katinig* at *tinig* gaya ng̃ sa pamamaraag̃ Kastilà at ng̃ ibág̃ taga Europa.

Isag̃ katag̃ian ng̃ SINUPAN NG̃ WIKAG̃ TAGALOG, ag̃ di paghiwaláy sa mg̃a panutog̃ ito ng̃ atig̃ Wikà.

Ag̃ mg̃a panuto ng̃ BELARMINO, na dî tinag̃gap ng̃ atig̃ mg̃a dalubhasà ng̃ panahóg̃ iyaón ay nagtútulot sa tulog̃ ng̃ iság̃ maliít na kuros (†) na *bumuô ng̃ pantig* ag̃ iság̃ *tinig* at iság̃ *katinig*, pamamaraág̃ anag̃ mg̃a *ladino*, ay *lálanság at magguguhò ng̃ ag̃kig̃ kakanyahán ng̃ atig̃ Palalikawan, Palabigkasan at Palasulatan, na kaloob sa atin ni Bathalà.*

Sa katutubò natig̃ Palasulatan, anag̃ mg̃a mánanaysáy, tag̃ì sa tuldók (.) o kurlit (,) na nagbíbigáy ng̃ tunog na *e-i* at *o-u* sa atig̃ mg̃a katinig ay walâ ng̃ ibá pag̃ paraán ng̃ pagbuô ng̃ pantíg, at ng̃ dalawag̃ talihig (//) na magkaagapáy na guhit na pag̃bukod ng̃ mg̃a siphanay o ng̃ katagâ kayâ, na siyág̃ bilag̃ tag̃ig̃ katulog̃ ng̃ katutubog̃ Palasulatán.

G̃uni't sa SINUPAN NG WIKAG̃ TAGALOG ay tinapatán ag̃ lahát ng̃ tandâ na hiníhilíg̃ ng̃ isag̃ makabagog̃ Palasulatan sa loób niyaog̃ matandag̃ Baybayig̃ Tagalog. Pati mg̃a diín at kudlíit ng̃ kasalukuyag̃ pamimigkás ay tinumbasán ng̃ tandâ na lalog̃ nagparig̃al sa atig̃ katutubog̃ mana.

Ag̃ SINUPAN NG̃ WIKAG̃ TAGALOG ay siyag̃ kahag̃ahag̃ag̃ banyuhay niyaóg̃ kug̃ ilag̃ dántaóg̃ náidlíp, na kagilagilalás na Baybayin.

Bagog̃ bihis g̃ayog̃ humáharáp sa madlâ upag̃ tamasahin natin ag̃ ag̃kín niyag̃ mg̃a katag̃ian na maipagmamalakí ng̃ lahig̃ Tagalog sa harap ng̃ kalipunan ng̃ mg̃a banság̃ nagaag̃kín ng̃ sarilig̃ kabihasnán.

Eulogio B. Rodriguez
Chief Division
National Library

# Ag̃ Layon Ng̃ Mg̃a Pagbabago

Ang dating paraán ng pagsulat ng matatandâ sa ating katutubong titík ay náuunawaan niláng mabuti. Tamà na, anó man ang sabihin, at ikinasísiyá na nilá. Ang gayóng paraán ay angkop sa mga panahóng yaón ng kabihasnáng maaarì nating ituring na "kabihasnán ng kalabáw".

Pinasukan ng pagbabago ni P. Lopez upáng mapagbuti anitó. Panahon na noón ng maituturing namán natiñg "kabihasnán ng kábayo". Nguni't hindi tinanggáp ng matatandâ ang pagbabago. Hindî na kailangan anilá. Labis na. At silá naman ay talagáng hindî na ngâ nangangailangan ng anó mañg kabaguhan, yamang nasanay na silá sa hinayhinay na pagbasa na kasinghinay ñg lákád ng kalabáw: bagay na hindî magawa ng mga nagdala rito ng "bagong kabihasnán" na tumátakbó na. Inip na sa hinayhinay ña pagbasa.

At sa mga panahón namáng itó ng "kabihasnan ng motor", ni ang matuling takbó ng kabayo, lalò na ang hinayhinay na lakad ng kalabáw, ay hindî na makuhang pagtiyagaán. Ibig nang magíng mabilis ang lahát sa pagbasa, na anhín na lamáng ay magíng mabilis na gaya ng "motor boat" ng aduana, na kumakain anila ng isáng salaping gasolina sa bawa't minuto.

At iyan ang sanhî, sa palagay ko, ng mga pagbabagong ibig ipasok ng may akda nitó.

Carlos Ronquillo

UNIVERSITY OF THE PHILIPPINES
SCHOOL OF FINE ARTS

# Salamat

Salamat at pagkaraan naŋ may tatloŋ dantaoŋ pagkakalibiŋ sa Baŋin naŋ limot ay muliŋ nabuŋkal aŋ Hiyas naŋ atiŋ wika, hiyas na di matutumbasan naŋ lahat naŋ kayamanan sa booŋ daigdig at ito ŋa'y aŋ Baybayiŋ Tagalog na may anyo, hugis at diwaŋ ugnay sa Laŋit sapagka ŋa't hulog naŋ Laŋit.

At heto aŋ bagoŋ aklat "Aŋ Simpanan Naŋ Wikaŋ Tagalog" na naglalaman naŋ hiyas na akiŋ tinuran. Bukas at walaŋ ikinukubliŋ lihim sa sino maŋ ibig tumarok naŋ booŋ kaalamaŋ sinimpan naŋ lahiŋ Tagalog. Napakadaliŋ matutuha't matandaan magiŋ naŋ bataŋ paslit man.

Bilaŋ susog at tunay namaŋ kauri't kabagay naŋ nasabiŋ Baybayin ay aŋ Bolilaŋ na may taglay riŋ dakilaŋ diwa sapagka't siyaŋ sagisag naŋ Pooŋ Bathala.

G. E. Tolentino

Bunumos Δ, IXΛX.

# AG̃ KATUTUBOG̃ BAYBAYIN

Sa ng̃alan ng̃ pagmamahál, hindî malíng sabihing ang tansô ay mahigít pa sa gintô.

Ang singsing nating tansô ay mahál kaysa singsing na gintong hindî atin.

At lalò na kung ang singsing na iyan, dî lamang sariling atin, kundî pamana at alaala sa atin ng̃ yumao nating mg̃a maguláng.

At kaipala'y laló pang magiging mahál sa atin kung ang singsíng na iyáng sa ati'y pamana ay dî tansô, kundî gintong lantáy at dalisay.

At, gaano pa ang magiging lakí ng̃ ating pagmamahál kung ang hiyás na iyáng pamana sa atin ay di isá lamang singsíng, kundî *Kayamanan, Lakás, Kalayaan* at *Kapangyarihang* magagawâ nating sangkáp sa lahát ng̃ kapakanán ng̃ ating buhay, magíng sa ng̃alan ng̃ ating pagka-bayan at magíng sa pagká-bansâ pa man.

Sa ganáng palagáy namin, ay iyán ang katumbás ng̃ dakilang pamana sa ating biyayà ng̃ mg̃a ninunò, na di ibá kundî ang matandang KATITIKANG PILIPINO.

ᜀ ᜁ ᜂ

ᜊ ᜃ ᜇ ᜄ ᜑ ᜎ ᜋ ᜈ ᜅ ᜉ ᜐ ᜆ ᜏ ᜌ

Sa pagkakaroon ng̃ isáng katutubo't Sariling Wikà ay sinikap din ng̃ ating mg̃a ninunong magkaroon namán ng̃ mg̃a Sariling Titik na nápapatang̃ì sa ibá sa sang̃sinukob.

Ang ganya'y máipagkakarangal, at dî gaya ng̃ kalungkút-lungkót na *kawaláng-malay* sa sarili't katutubong mg̃a titik na kakambál ng̃ sariling wikà.

Ang dakilang pamanang iyán sa Lahing Pilipino ay dî maaaring mamatáy, pagká't mamámalaging buháy habang panahón, sa mg̃a gintong dahon ng̃ Kasaysayan.

Francisco Laksamana.

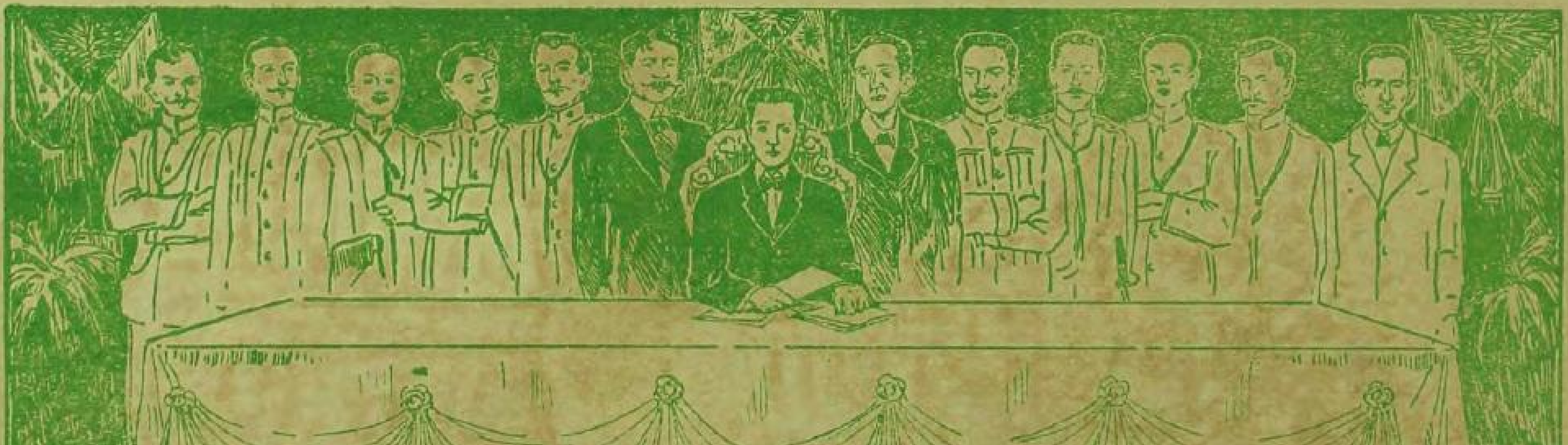
COMMONWEALTH OF THE PHILIPPINES
INSTITUTE OF NATIONAL LANGUAGE
MANILA

Kug̃ tayo'y may máipágmamalakig̃ tandâ ng̃ atig̃ kabihasnan na hindî náilibig̃ ng̃ panahón, ay iyan ag̃ atig̃ matandâg̃ katitikan, na salamat sa makabaya'g̃ pagpupunyagî ng̃ ilá'g̃ palaarál, g̃ayó'y nagigig̃ paksâ ng̃ lalòg̃ mg̃a pantas at dalubhasà.

Iság̃ lubuság̃ pagtalikód sa kinamulatan ag̃ pagpapawalâg̃-saysay sa mg̃a katutubòg̃ yama'g̃ ipinamana sa atin ng̃ atig̃ mg̃a kánunû-nunûan; at masasabig̃ iság̃ di-mapapantaya'g̃ kabayanihan at walâg̃ hag̃gag̃ pagsasakit ag̃ kailag̃a'g̃ baunin ng̃ sino ma'g̃ naghahag̃íd na kunin ag̃ násabig̃ hiyas sa kinalibig̃ág̃ sulok upag̃ ihayin nag̃ panibago sa mapanaliksik na isip ng̃ masiglag̃ kabataan g̃ayón, upag̃ sa ganitó'y huwag tayog̃ sumaliwâ sa sinasabig̃:

"Ng̃ hindi lumig̃ón sa pinag̃galig̃an
di makararátig̃ sa paroroonán."

Maynilà VII-6-1939



Walâğ alinlağan na ağ SINUPAN ay mahalagá. Ağ kasaysayan nğ Pilipinas ay dahóp sa mğa taláğ ukol sa matandağ kabihasnán, laló na ağ sa panahóğ walâ pa rito ağ mğa kastilà. Itoğ Pilipinas ay tinawag na *terra incognita* sa sağkátauhán, at ni sa gunitâ nğ sino man ay hindî nabadhâ. Iilan ağ nakaáalám na dito'y unağ namayan ağ mğa ita, indio (indonesians), at malayo na buhat sa timog-silağan nğ Asia. Bihirà ağ nakatatarók na sa labí nğ kaharian nğ mğa indio nagbağon ağ dalawáğ kapağyarihan: ağ Shri-Bisaya at ağ Madhapahit, bagama't itoğ hulí ay lumagpák nooğ 1478 at pinalitán nğ kaharian nğ Malaka.

Nağ dumatíğ dito ağ mğa kastilà nooğ 1521 ay dinatnán ağ mğa tagaritoğ may sarili nağ abakada. Tatloğ tinig at labiğapat na katinig ağ ginamit na noon pa, at sakâ ağ kudlít ay palasak sa pagsulat. Ağ paraán noón nğ pagsulat natin ay lubhâğ kaibá kaysa mğa paraán nğ Latin. At ağ nasabiğ pagsulat ay siyá ğayoğ pinagdumugan nğ magamaíğ siná Guróng José N. Sevilla at Gr. Aurelio Alvero nğ kaniláğ mahalagáğ panahon upáğ patunayan sa madlâ ağ karunuğan nğ mğa kayumaggí.

Matibay na saksí nğ kasaysayan natin itoğ SINUPAN, na nagpapakilalağ ağ matandâğ palatitikan ay kakambál nğ datihağ kabihasnán at karunuğağ dapat malaman nğ mğa tagapamana natin. Maiiwan sa kaalamán nğ mğa pilipino na ağ lahì ni Rizal noón pa mağ araw na hindî sumasadsád dito ağ pulutóğ niná Magallanes, ay may katutubò nağ katalinuhan at kayamanan nğ pagiisip.

Kayâ't bawà't ának at tahanan ay kanais-nais na magkaroón nğ salin nğ mahalagáğ aklat na ito.

Binabatì ko ağ mabubunyíğ may akdâ sa kaniláğ bagoğ tagumpay, dahil sa sininop na SINUPAN.

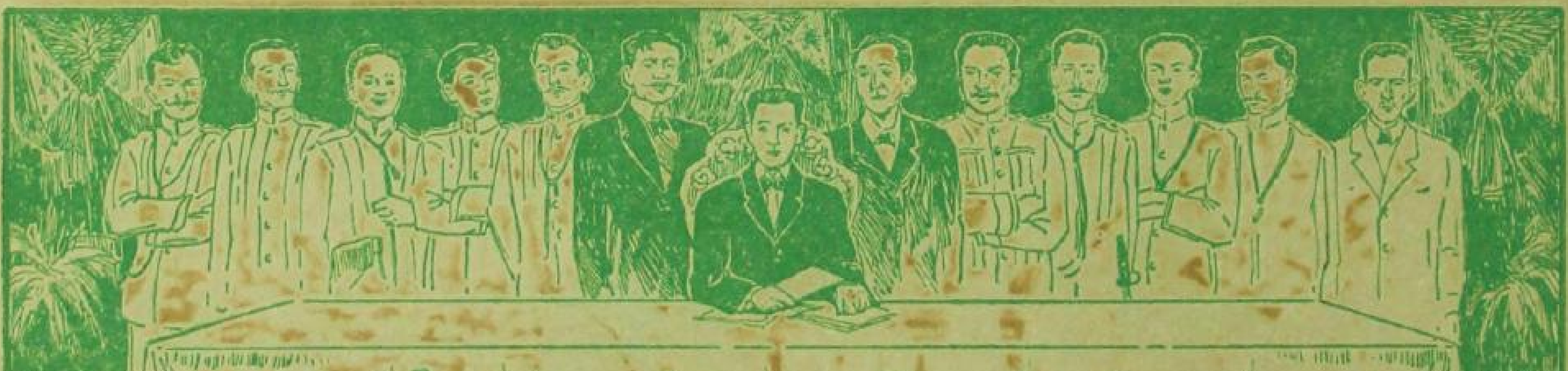
Teo. E. Gener
TEODORO E. GENER

Oo g̃a't hindî magigig̃ kapintasan, kundî bagkús pag̃ ikadarag̃al at kapuripuri na matutuhan ng̃ mg̃a pilipino ang lahát ng̃ wikà —kug̃ mag̃yayari—ng̃ iba't ibag̃ bansâ; g̃uni't kug̃ ag̃ karag̃alan at kapurihag̃ iyán ay makapupusyáw sa sarilig̃ wika'y hindi lamag̃ magigig̃ pagtatakwíl sa tunay na ináng bumuhay sa atin, kundî walag̃ salag̃ tatawaran ag̃ atig̃ katutubog̃ karapatán ng̃ mg̃a dayuhág̃ nagmamasid sa atin.

---

❋ Ag̃ ag̃kig̃ sarilig̃ paraán ng̃ pagsulat ay hindî namin binago, bagkus iginalag̃ upág̃ mapagsiyá ng̃ mg̃a mag̃babasa ag̃ katutubog̃ halagá ng̃ mg̃a titik.

Ag̃ kambal na katinig na NG na itinumbas sa atig̃ katutubog̃ ᜅ ay nagtitimpalak at magiság̃ humihig̃i ng̃ tumpak na katumbás na titik.



My Dear Prof. Sevilla:
Manila

I have perused the manuscript of your recent work in collaboration with your nephew, Atty. Aurelio Alvero, on the ancient Tagalog, and I believe that you have produced a complete and analytic study of our old system of writing, which, not only satisfies all the exigencies of a modern philological work, including the accentuation of syllables, but also clarifies many obscure points in the grammar of the Tagalogs.

This volume is worthy of being placed side by side with those of Blancas de San Jose, San Buenaventura, Chirino, Mentrida, Lopez, Humboldt, Pallas, Kern, Marsden, Franz Carl Alter, Reinhold, De Mas, De los Reyes, Pardo de Tavera, Minguella, Villamor, and others, and no doubt our scholars of today—Verzosa, Pahati, Tolentino, Cuino, Reyes (Dr. R.), Bernardo, Romualdez (D. N.), and Fathers Bazaco and Sta. Maria, would feel elated that you dared tread on the dangerous ground of how such writing was done as to answer the needs of philology.

I wish you the best of success.

FILIPINAS
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Fraternally yours,

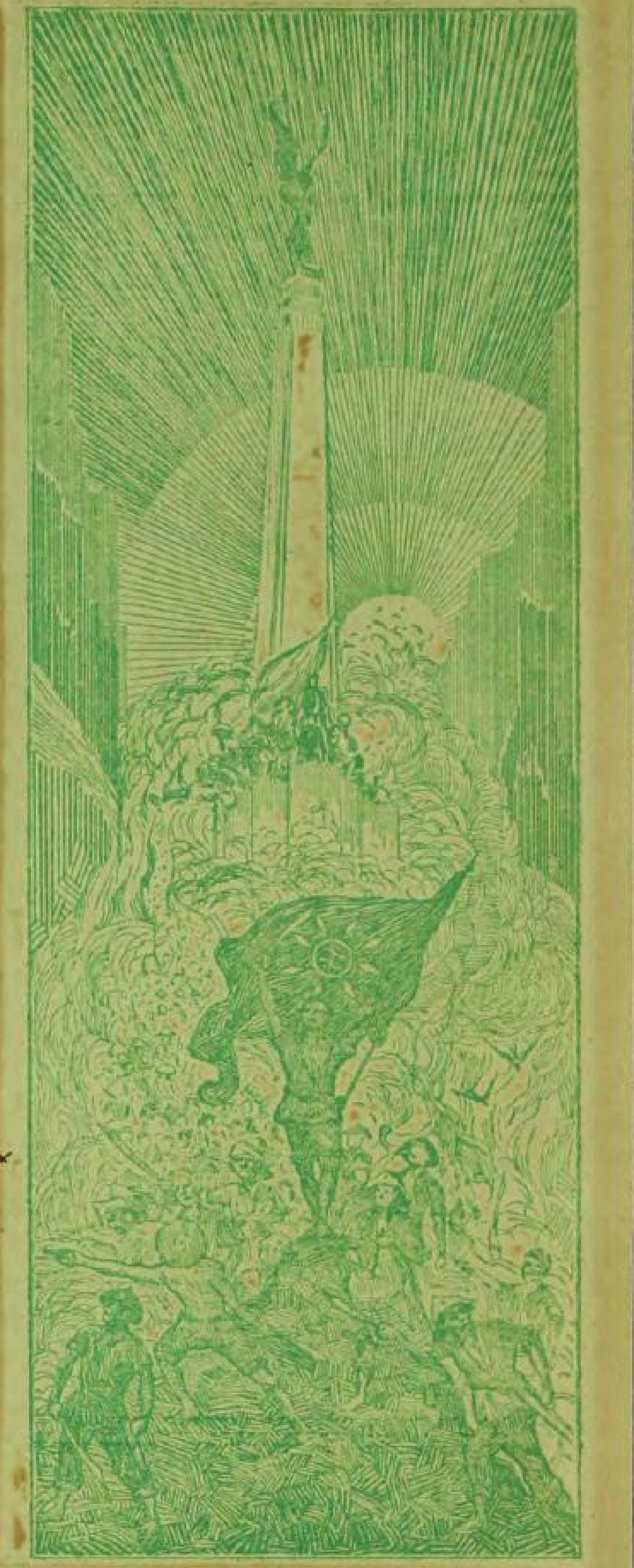
Jose P. Bantug.

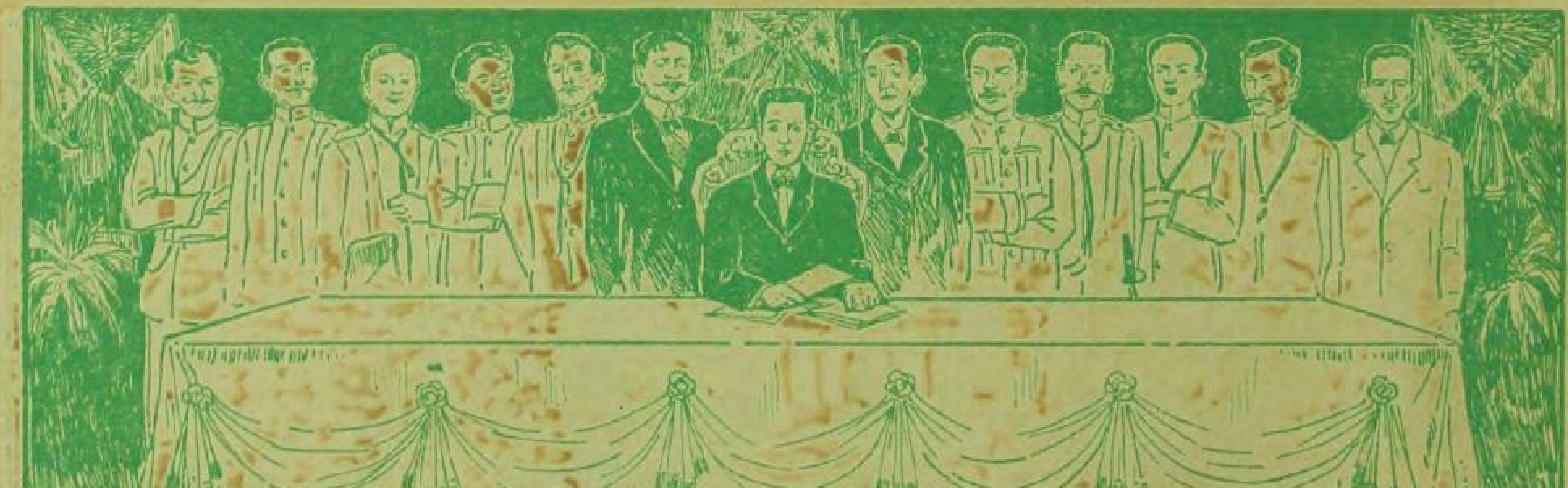
Sa maikling pagbabanghay, ang aklát na itó ay naglalaman ng̃ mahahalagang sangkap. Bawa't sangkap na itó ay iniuulat na kaalinsabay ang pamumuô at salaysaying maliwanag namang liripin. Isang "Sinupan" na sadyang pinagtipunan ng̃ mg̃a kayamanan ng̃ "matandâ" nating karunung̃an na malaon nang nang̃apipiníd sa kaalaman natin sa ng̃ayon. Ang katotohanan ng̃ mg̃a bagay na itó ang isinisiwalat ng̃ pahám na kumathâ, alang-alang sa dapat ikatalastas nating mg̃a supling sa yugtuang itó ng̃ makabagong pagkakasulong sa larang̃an ng̃ kabihasnan.

Yaong mg̃a walang katumpakan sa talagang hinihingî ng̃ sariling wikà—sa pagsulat at maging sa pamimigkas ay matatanaw dito ang gabay ng̃ kanilang ikapapanuto. Samakatuwid, tayong nang̃abubuhay sa ng̃ayon, sumusulat at bumabasa ng̃ mg̃a aklát na pangkasalukuyan, nang̃ang̃usap sa pamamagitan ng̃ mg̃a pang̃araw-araw na bigkasin at pananalitâ ay hindî nakatitiyak at talagang makapagsasabi na tumpak at tugmâ ang mg̃a kapamaraanang pinagbabatayan natin kailan ma't tatalilis at di manangguni sa wika't panulat na ginamit ng̃ mg̃a kanunuan natin sa mg̃a panahon nila kahapon.

Ang aklát na itó ay bantayog sa karang̃alan ng̃ Wika't Sulat natin kahapon, alang-alang sa ikatatalos ng̃ mg̃a tao ng̃ayon, at nang maging pangpanuto rin naman sa lalong ikatutumpak ng̃ Lahì sa dako pa roon ng̃ ating bukas na siya namang lilikhâ ng̃ mg̃a kabataang magpapatuloy sa paggamit at magmamagalang sa di na mapapaling kaluluwa ng̃â ng̃ pinakabubunyî nating bansâ.

10-15-39.





# BUĞAD
## INTRODUCTION

Gaya nğ mğa mağdudulág̃ na naglíliglíg nğ buhağin sa gitnâ nğ isáğ lawà at doó'y pinipilì ağ maliliít na gabók nğ gintô upáğ sinupin at masimpán, ay gayón kamí, mahigít na dalawáğ puoğ taóğ naghalughóg sa mğa luma't limót nağ mğa aklát upáğ doó'y aninawin ağ mğa balitağ may kinálaman sa atiğ bayan, lahì at kabihasnán, at salamat sa katiyagaán ay nakatipon kamí nğ sapát na kasağkapan upáğ mabuô ağ isáğ SINUPAN, na kábabakasán nğ mğa ağkáğ dáratíğ, niyaóğ maloalhatiğ kahapon nğ atiğ lahì.

Sa paraán nğ pagtutuladtulad upáğ sumapit sa isáğ hinuhağ tumpák, ay madalás máligáw ağ marami, ğuni't sa paraán nğ pagtaluntón sa wikà na ginagamit nğ isáğ lipunan nğ mğa tao at lahì ay nakatúturól nğ isáğ maliwanag na hinuhà, kaya't ağ wikà na nálalarawan sa mğa *Baybayiğ* ginamit at ginágamit ay siyá namiğ ginawáğ batóğ urian nğ katutuboğ kabihasnáğ lumipas.

Ağ lahát nğ mánanaysáy buhat kay Parì Pedro Chirino, isağ pantás na Hesuwita, níyaóğ dantaóğ iká XVI, hağgağ kay Parì Marcilla nğ dantaón ika XIX ay nağagkákaisá halos nğ pagtiyák na dito sa Kapuluán ay nagkaroón nğ íisáğ *Baybayin.*

Like the early miner who sifts earth from a lake and from its sediments patiently separates the tiny particles of gold that these may be gathered and kept, so do we now, after twenty years almost of searching through old and forgotten volumes to unearth the greatness of our country, race and tradition, present the fruit of our labors, this regathering of the Tagalog language and system of writing where may be found the traces of that great past of our race.

In the comparative process necessary to achieve a correct conclusion, many are lost, but in the tracing of language used by man and race, the conclusion is clear. For this reason, we chose to follow the greatness of our heritage through language and through the syllabary on which it is based.

All the historians from Fr. Chirino, the Jesuit sage of the sixteenth century, to Fr. Marcilla of the nineteenth century were almost one in bearing witness to the fact that there was a *Baybayin* here in the Philippines.

Bagá mag̃ nagkaroón ng̃ paniwalag̃ lubhág̃ maramig̃ *Baybayin* dito, gaya ng̃ mg̃a ibá't ibág̃ tálandakag̃ nápalathalà, magbuhat kay Pavon, hag̃gág̃ kay Tavera, na sag̃ayon sa mg̃a nálathalà at natipon sa aklat ni Parì Marcilla ay umáabot sa labig̃pitó, ay natiyák sa mg̃a talatag̃ gintô ng̃ Hukóm Ignacio Villamor, na ag̃ lahát ng̃ itó ay sa íisá namuhatan, at itó'y dilì ibá kug̃dî ag̃ sa Tagalog.

> "Ukol sa mg̃a baybayig̃ sinásabig̃ galig̃ sa Bulakán, Pag̃pag̃an, Pag̃asinán, atbp. sukat ag̃ sabihin na ag̃ kanilag̃ pagkakawag̃kî sa Tagalog ay námamalas sa biglág̃ tanáw at yumayakag sa amig̃ maniwalà na siyá rig̃ baybayig̃ Tagalog na may bahagyág̃ kabaguhan."

Sa pagwawag̃kî ng̃ mg̃a baybayin dito sa Silag̃anan ay ihinanay ng̃ Hukóm Villamor ag̃ sa Tagalog sa mg̃a baybayin ng̃ Toba, Bugi, Asoka, Borneo at Haba at ag̃ hinuhag̃ itó ay pinanindigán ni Dr. Pardo de Tavera, dalubhasà sa mg̃a bagaybagay sa Silag̃an:

> "Ag̃ mg̃a baybayig̃ Pilipino ay mayroóg̃ hugis sa pagkakaguhit ng̃ Asoka na lubhág̃ malaki ag̃ pagkakawag̃kî kay sa alin mag̃ Baybayin sa Indiya o sa Lawagatan (Oceania). Naniniwalà kamí na nagbuhat ng̃ tuwíd doón at pinapanatili ng̃ boóg̃ katapatan ag̃ katutubog̃ hugis. Ag̃ pagkabuhatan sa Indiya ay hindî mapagaalinlag̃anan."

Although for some time a belief prevailed that there had existed many alphabets here, as published in many treatises on Philippine paleography, from Pavon to Tavera, (according to Fr. Marcilla such alphabets numbering seventeen), we concur with the conclusive findings of Justice Ignacio Villamor that all the said alphabets came from one truk, the Tagalog.

> "Regarding the alphabets said to be of Bulacan, Pampanga, Pangasinan, etc. suffice it to say that their similarity with the Tagalog is so evident that it induces us to believe that they are the same Tagalog alphabet with slight changes."

In his comparisons of alphabets in the East, Justice Villamor saw similarities in the Tagalog symbols with those of Toba, Bugi, Asoca, Borneo, and Java, and this theory of similarities was upheld by the eminent scholar on Orientalia, Dr. Pardo de Tavera.

> "The characters of the Philippine alphabet have a greater similarity with those of the Asoca than with any other of India or the Oceanic Islands. We believe that they come directly from the Asoca and that they have preserved very faithfully its primitive form. The Indian origin of this alphabet can not be doubted."

Ag̃ Asoka, ani K. F. Holle, ay siyág̃ pinakamatandág̃ Baybayin ng̃ mg̃a tagaindiya. Itó ag̃ ginamit ng̃ Harig̃ Asoka, limag̃ dantaon bago nilag̃ si Kristo sa lahát ng̃ kaniyág̃ mg̃a Pati.

Kahit sa biglág̃ malas ay lalog̃ malapit ag̃ atig̃ Baybayin sa ginamit ng̃ Toba, mg̃a katutubog̃ tagamalaya na nag̃agsipanahanan sa baybayin ng̃ mg̃a purók na iyaón, sa iság̃ hapyáw na masíd ay mapagsísiyág̃ lalog̃ linág̃ ag̃ sa Tagalog.

Kug̃ kayâ marahil tinatawaran ni Guillermo E. Tolentino ag̃ palagáy ni Tavera na ag̃ atig̃ Baybayin ay buhat sa Asoka o sa mg̃a baybayin ng̃ mg̃a purók na iyaón, at aniyá'y:

> ". . . ag̃ mg̃a Tagalog noón ay may mataás nag̃ kabihasnán at ag̃ wikà ay may 2,000 taon ag̃ katandaan kay sa pinakamatandag̃ wikag̃ kinikilala, ag̃ Sanskrito, at ag̃ ilag̃ titik Romano ay kuha sa matandag̃ Baybayig̃ Tagalog."

Sa iság̃ tálandakag̃ lubhág̃ dî pag̃karaniwan ay ipinakilala ni Tolentino sa kaniyág̃ aklát ag̃ mg̃a pinamuhatan ng̃ mg̃a kahag̃ahag̃ag̃ tandâ o titik ng̃ katutubog̃ baybayig̃ Tagalog.

May matuwid ag̃ Hukóm Villamor na magsabig̃ "lubhág̃ mahirap ag̃ sumulat ng̃ náuukol sa matandág̃ Baybayin, dahil sa kadahupán ng̃ mg̃a aklát at kasulatag̃ másasag̃gunì na nag̃ásusulat sa katutubog̃ mg̃a titik" at dahil din namán sa mg̃a pagsasálug̃atan ng̃ mg̃a palagáy ng̃ mg̃a aklát na ná-

The Asoca, according to K. F. Holle, is the oldest alphabet in India. This was used by King Asoca, five centuries before Christ.

Although at first glance our *baybayin* bears closer resemblance to the Toba and one may be inclined to conclude that Tagalog proceeded from it since the Tobans are Malayans who lived in the vicinity of the Toba sea, a closer scrutiny will show that the Tagalog shows more development and culture.

That is perhaps the reason why Guillermo Tolentino doubts the Asoca-derivation theory of Pardo de Tavera, and he says:

> ". . . the Tagalogs then had a high degree of culture and the language is older by 2,000 years than the oldest recognized language, the Sanskrit, and a few of the Roman symbols are derived from the Tagalog *baybayin*."

In a paleographic chart of great philological interest, Tolentino showed in his book the origin of the admirable symbols of the native Tagalog *baybayin*.

How justified Justice Villamor was in saying that it is very difficult to discourse on the ancient writing because of the scarcity of books and treatises which may be consulted and also because of the contradictions of theories in the existing treatises on such matters! It is indeed discouraging to delve

susulat, tug̃kol sa mg̃a bagay na itó, ay sukat na huminà ag̃ loób ng̃ sino mag̃ mánunuysóy kug̃dî rin lamag̃ may lubós na katinig̃an at mapagpanatili sa kaniyág̃ pithayà.

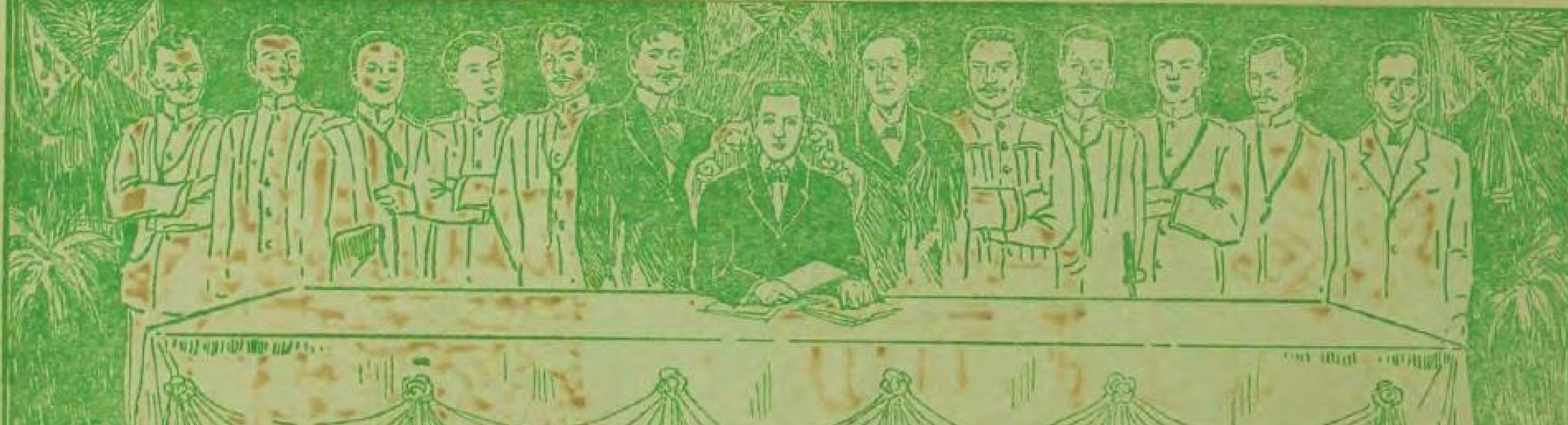
At ag̃ ganitóg̃ kasahulán ng̃ mg̃a aklát at kasulatan na másasag̃gunì ng̃ mg̃a palaarál, at ag̃ ganitóg̃ mg̃a pagkakásalug̃atan ng̃ mg̃a hinuhà at hakà, ay siyág̃ nagíg̃ sanhî at bunsód namín upág̃ balikatin at ubuskayag̃ isagawâ ag̃ pagsinop ng̃ mg̃a nagkákawatákwaták nag̃ mg̃a tipík niyaóg̃ iginuhog̃ bantayog, at kasalukuyan pag̃ ginígibâ ag̃ mg̃a labi ng̃ katutubog̃ kabihasnán ng̃ atig̃ lahì, ag̃ Wiká at Baybayig̃ Tagalog.

Salamat na lamag̃ at ag̃ dî mapípigilag̃ lakás ng̃ mg̃a pag̃yayari ay naghandóg sa atin ng̃ iság̃ diwag̃ dî pag̃karaniwan na nakatátarók ng̃ kahalagahan ng̃ mg̃a alamat at likás na katag̃ian ng̃ atig̃ wikà na sáligan ng̃ buog̃ kagitig̃an ng̃ atig̃ lahì, at ng̃ iság̃ tibay ng̃ pusò at lakás ng̃ loób na nag̃ahás sumalug̃a sa daluyog̃ na mapag̃wasák ng̃ mg̃a makabanyagag̃ hilig na ipailalim sa ibág̃ wikà at ilagay sa pag̃alawag̃ hanáy ag̃ wikag̃ sarili, at sumagupâ sa lalog̃ mapag̃anib na hilig na pagpúpurókpurók na siyág̃ lagì nag̃ naglúlubóg na tila alimpuyó at buhawi sa mg̃a katag̃ian at kagitig̃an ng̃ bayan natin. Kahag̃ahag̃ag̃ tagumpáy g̃â ag̃ kaniyá nag̃ sa ibabaw ng̃ mg̃a balahog̃ iyaó'y napagtibay ag̃ Batás B'g̃. 184 sa pamamagitan ng paglagom ng̃ nag̃agkákáhiwáhiwaláy na purókpurók na lakás at pagpipisan sa íiság̃ agos na magháhatíd sa lawagat ng̃ Wikag̃ Pag̃bansâ.

into our ancient history and culture, and only the persevering student will dare to attempt this task.

And yet, strange to say, this very lack of books and treatises, these contradictions of theories and opinions were our very prod and reason for shouldering the difficult task of regathering the scattered bits of that great monument of our race, still being destroyed by many hidden forces which oppose our native culture, the monument of our past, — the Tagalog Language and its Writing.

Thanks to the inexorable working of events, there emerged from the ranks a man of extraordinary wisdom who recognized the force of tradition and the natural values of our language, values which are the bases of the greatness of our race. This man of courage dared to stem the destructive rush of foreign inclination that would put our language under other and alien languages, dared to challenge that love of regionalism which has always been the setback of our struggles. Indeed it is a triumph that in spite of odds and objections, Commonwealth Act No. 184 was passed to establish over the Babel of dialects, the Tagalog as the national language of the land!



Sakalì mag̃ ag̃ mapaglaróg̃ tadhanà ay makalikhâ ng̃ mg̃a pagkakátaóg̃ magbigáy sandata sa mg̃a kalaban sa pamamahalà ng̃ Pag̃ulog̃ Manuel L. Quezon upág̃ sirain at katkatin ag̃ kaniyag̃ pag̃alan sa talaan ng̃ mg̃a magigitíg̃ sa pamamahalà, kahit na mag̃yari ag̃ ganitóg̃ pagbabago ng̃ tadhanà, sukat na ag̃ Batás Blg̃. 184 upág̃ manatili ag̃ kaniyág̃ kadakilaan sa hanáy ng̃ mg̃a walag̃kamatayag̃ bayani ng̃ wikà at ng̃ lahig̃ Tagalog.

Itó rin ag̃ kadakilaan ng̃ Hukóm Villamor na sumulat ng̃ "The Ancient Filipino Writing" at sa ganoóg̃ paraán ay napasapit sa atig̃ panahón ag̃ *Belarmino* ni Parì Francisco Lopez,—iság̃ palaarál ng̃ mg̃a wiká natin—aklát na ginamitan ng̃ mg̃a titik ng̃ katutubog̃ Baybayig̃ Tagalog.

Ag̃ *Belarmino* ay iság̃ bantayog ng̃ panitikan ng̃ lahì sa kadahilanag̃ kaniyág̃ tinátagláy sa kaniyág̃ mg̃a dahon iyaóg̃ mg̃a katutubog̃ titik na magiság̃ nagbábanság na dito sa lupaig̃ katagalugan ay may iság̃ Baybayig̃ ibá sa mg̃a kilalá na sa mg̃a dakog̃ itó ng̃ kasilag̃anan, Baybayig̃ nagpápanatili niyaóg̃ mg̃a dakilag̃ kisláp ng̃ diwà ng̃ atig̃ mg̃a palaisíp, at ginamit ng̃ atig̃ mg̃a Lakán sa pagbabatás at mg̃a sag̃usapan ng̃ mg̃a kanugnóg na lahì at lupain.

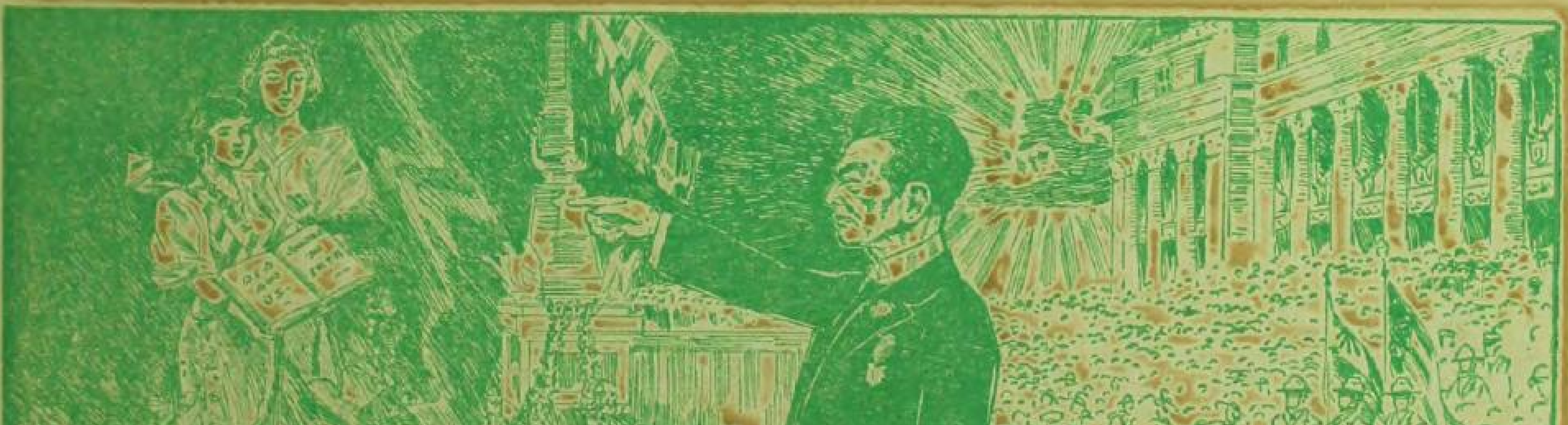
G̃uni't ag̃ *Belarmino* ng̃ P. Lopez ay may tagláy na bihis ng̃ kabaguhan upág̃ magig̃ magaán sa mg̃a banyagà ag̃ pagbasa niyaón, dahil sa paniwalag̃ ag̃ atig̃ datig̃ paraán ng̃ pagsulat ay dì naglalagdâ ng̃ mg̃a katinig sa mg̃a pan-

Should Fate in its whims give weapons to the enemies of this man so that they succeed in downing him in political struggles, Commonwealth Act No. 184 will preserve his name among the immortals of our race and language —President Manuel L. Quezon, the proclaimer of Tagalog as the National Language of the Philippines.

And this greatness is shared by Judge Villamor who wrote The Ancient Filipino Writing and in that manner preserved for us the *Belarmino* of Fr. Francisco Lopez, a foreigner who studied our language and wrote a whole book in the ancient Tagalog script.

The "Belarmino" is a monument of our language. It holds within its pages the sacred traces of that native script, which proclaims to the world the existence here of a system of writing different from those of the other Eastern countries. This system was used by the Filipinos ages ago as the medium of expressing their laws in writing and as a means of communication with other races and lands surrounding the Philippines.

But the "Belarmino" of Fr. Lopez introduced innovations into the ancient system of writing in order to facilitate its use by foreigners because of a false belief that the ancient manner of writing did not use closed syllables, as



tíg na bitín. Ag̃ kabaguhag̃ itó ay iság̃ maliit na kuros (†) na ikiníkintál sa ilalim ng̃ mg̃a katinig̃ upág̃ mapahì rito ag̃ kakambál na tinig na siyag̃ ikinabíbigkás sa kaniyág̃ pagkapantig pagdaka.

Anó pa't kug̃ pakawáwariin ag̃ atig̃ mg̃a datig̃ titik na pantíg na kapagkaraka at kagyat na'y may kakambal na tagóg̃ tinig, sa pamamagitan ng̃ maliít na *paripá* (†) ni P. Lopez na pumapahì sa tagóg̃ tinig na kakambal, ay matítiyák na walág̃ ginawâ ag̃ bantóg na parì kug̃dî ilarawan sa pamamagitan ng̃ atig̃ mg̃a katutubog̃ pantíg sa pamamaraag̃ kastilá na makiyakap sa tinig upág̃ makayarì ng̃ pantíg.

Iság̃ himalâ ito na hindî nag̃yayari sa mg̃a katutubog̃ paraán ng̃ atig̃ ag̃kíg̃ Baybayin na matítiyák na iság̃ ganáp nag̃ palapantigan.

Dapat na pagukulan ng̃ pansín ag̃ pag̃yayari na ag̃ atig̃ mg̃a katutubog̃ titik ay mg̃a pantíg na kapagkaraka, magíg̃ itó'y *tinig* at magíg̃ itó ay *katinig*. Ag̃ mg̃a katinig, bagá mag̃ tumútunóg sa tulog̃ ng̃ tinig, ay may tagô tuwi nag̃ tinig na hindî násusulat, dì gaya ng̃ sa paraág̃ kastilà na nag̃ag̃ailag̃an ng̃ pagsasapì ng̃ mg̃a katinig at tinig upág̃ mayarì ag̃ pantíg.

Guni't sa kabaguhag̃ ipinasok at ginamit ni P. Lopez sa kaniyág̃ *Belarmino* ay mápapansín ag̃ pagigig̃ haluan ng̃ mg̃a tuntunin sa pagpapantíg sa bisà ng̃ maliít na

the *bitin* or the *salikop*. The main innovation introduced was the use of a small cross (†) which was written under the consonantal syllable to suppress the vocalic sound and to make it lean backwards towards the preceding syllable to form a closed syllable.

But if we analyze the nature of the Tagalog symbols which showed consonantals with hidden vocalic sound and if we study the innovation introduced by Fr. Lopez's small cross which suppressed or elided the vocalic sound, we will see that what **Fr.** Lopez did was but to portray in ancient Tagalog symbols the same values that the Latin letters had, letters which needed to combine with vowels to form syllables as in Spanish.

This is a thing that never occurs in our native writing, for our *baybayin* is not an alphabet, as many erroneously think it to be, but a syllabary with an utterly different procedure from that used in alphabetic writing.

This fact deserves observation: our symbols are *per se* syllables, whether they be vowels or consonantals. The latter, although they sound with vowels, are never written with vowels for they are by nature expressed thus and these vocalic sounds are implied although unwritten. In the Spanish system, the consonant must go with the vowel to form a syllable.

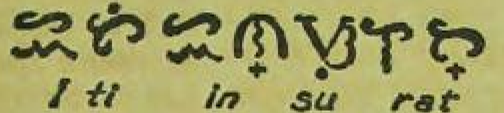
Therefore, it is obvious that in the innovation introduced by Fr. Lopez in his *Belarmino* there is a mingling of rules, Spanish and Tagalog, as a consequence of the

kurós. Ag̃ mg̃a tinig ay kinakatulog̃ sa pagbuô ng̃ pantíg at nagíg̃ iság̃ pag̃yayari ag̃ magkaroón ng̃ pantíg sa Tagalog na yarì sa pamamaraag̃ Kastilà sa tulog̃ ng̃ mg̃a titik na Latín na kanilag̃ hinirám, g̃uni't larawag̃ Tagalog namán sa ayos, sapagká't sinulat sa tulog̃ ng̃ mg̃a titik ng̃ atig̃ matandâ at katutubog̃ Baybayin.

Upág̃ máiulat sa amig̃ mg̃a mag̃babasa ag̃ amig̃ nápansíg̃ itó sa bisà ng̃ kabaguhan ni P. Lopez ay sísipiin namin ag isag̃ talatà ng̃ *Belarmino* na gayarí:

small cross. The vowels are made to cooperate with the consonant to form syllables, and we have hence the strange happening that a Tagalog syllable is formed in the Spanish manner. The symbols are Tagalog, because they are taken from the Tagalog syllabary, but the system is Spanish. A most confusing hybrid!

To demonstrate to the reader this mingling of rules, we hereby present this line from the *Belarmino* of Fr. Lopez:



May mg̃a iba't ibag̃ urì ng̃ pantíg na ibinubuô sa talatag̃ itó. Apat na urì ag̃ mápapansín sa ágarag̃ tig̃ín na matatawag natig̃ 1.—*Likas,* 2-4.—*Tuwid,* 3.—*Bitín* at 5.—*Salikop.*

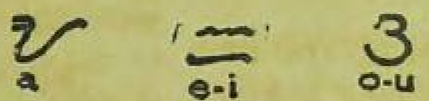
Tawagin natin ng̃ *likás* iyaóg̃ mg̃a pantíg na kagyát na nabíbigkás ng̃ walág̃ tulog̃ ng̃ ano mag̃ mg̃a bagtíg̃ ng̃ bibíg, iyaóg̃ mg̃a nabíbigkás nag̃ sukat ag̃ ibuká ag̃ bibig at pawalán ng̃ hig̃á ay nalílikhâ ag̃ tunóg, gaya ng̃ lahát ng̃ tinig.

Sa Tagalog ay may tatló ng̃ ganitog̃ uri:

There are four kinds of syllables in this line,—the *Likas,* the *Tuwíd,* the *Bitín* and the *Salikop,* which can be identified as 1, 2-4, 3, and 5 respectively.

Let us recognize as *Likas* or natural syllables those syllables which are sounded naturally without special distortions or deformations of the oral organs, those which are expressed through the mere opening of the mouth and the passage of exhaled air, as in the vowels.

In Tagalog, we have three:



Tuwid—iyaóg̃ biníbigkâs sa diwag̃ katinig g̃uni't tumutunog sa

The *Tuwíd* or straight syllables are those which are expressed

tulog̃ ng̃ tinig, bagá mag̃ ito'y nakatagò at dî násusulat.

Sa Tagalog ay may labig̃ apat na urì:

with the consonantal sounding on the implied vowel.

In Tagalog, there are fourteen:

ᜊ ᜃ ᜇ ᜄ ᜑ ᜎ ᜋ ᜈ ᜅ ᜉ ᜐ ᜆ ᜏ ᜌ

ba, ka, da, ga, ha, la, ma, na, g̃a, pa, sa, ta, wa, ya.

Ag̃ lahát ng̃ ito sa kaniyag̃ katutubog̃ anyô ay binibigkas sa tunóg ng̃ tinig na *a*.

Ag̃ tinig sa pantig kailán ma'y dî isinúsulat sa wikag̃ Tagalog, maliban lamag̃ sa mg̃a pantig na likas. G̃uni't ito'y binibigkas, kahit di nasusulat. Ano pa't ag̃ tunóg ng̃ pantíg na katinig na tinatawag natig̃ *tuwid na pantig* ay dî kakikitaan kaylan man ng̃ nasusulat na tinig, gaya nag̃ makikita sa matandag̃ baybayin.

Nagkákaisá ag̃ lahát ng̃ mg̃a mananalaysay na sa Tagalog ay walág̃ pantig na bitin. Hindi kamí sag̃ayon na walág̃ tandág̃ pagkakakilanlan sa mg̃a pantíg na may katinig na nábibitin sa hulihán dahilán sa pag̃yayari na ag̃ atig̃ mg̃a pantig ay di nayayari kagaya ng̃ sa mg̃a wikà ng̃ mg̃a Tagauropa, lalò na ag̃ sa Kastila, na sa pagbuô ng̃ pantíg ay katukatulog̃ ag̃ tinig. Ag̃ atig̃ mg̃a titik ay pantíg na kapagkaraka, at matag̃l sa *a* ng̃ bawa't katinig na nauulinig sa bigkás g̃uni't hindî nasusulat kailán man, ay nátatagpô ag̃ ibág̃ tunóg sa tulog̃ ng̃ tuldók na ilinalag̃kap sa katinig sa ibabâ o sa itaas sag̃ayon sa tunóg na nasag̃ ikintál. Sa paraág̃ itó ay nagkákaisá ag̃ lahát ng̃ mg̃a mána-

All of these are sounded in their unpointed state on the vowel *a*, and sound on *e-i* or *o-u* according to the use of the point.

The vowel is never written in Tagalog, excepting in the case of the *Likás* or natural syllable. But the vowel is expressed although unwritten. Thus, the *Tuwid* or straight syllables never write the vowels, although there are vocalic sounds in the expression. This can be verified in the ancient writing.

Almost all authorities are unanimous on the non-existence of the *bitin* or suspended syllable. We disagree with them. We believe we had signs of orthography which showed syllables with consonantal sound after the vocalic sound. The argument that we do not have such syllables because we have a language different from those of Europe, does not hold water in our belief. Although we do not use the Spanish method of making vowels and consonants collaborate in the forming of syllables, we had our manner of writing syllables. Our symbols are automatically syllables or syllables *per se*. The general consonantal sound is on the hidden or under-

naysáy at dalubwikà buhat kay P. Jose Ma. Pavon, 1543, P. Pedro Chirino, 1604, Vigil, 1609 P. Pedro San Buenaventura, 1613, P. Francisco Lopez, 1621, P. Gaspar de San Agustin, 1787, P. Mentrida, 1818, Isabelo de los Reyes, 1889, M. Artigas, 1823, Pedro A. Paterno, 1890, Pardo de Tavera, 1884, N. Romualdez, 1914, Ignacio Villamor, 1922, Guillermo Tolentino, 1937, at iba pag̃ pawag̃ tumag̃kilik sa katotohanag̃ itó.

Matag̃ì sa kabaguhan ni P. Lopez, na tinawaran ng̃ mg̃a dalubhasà ng̃ kapanahunan ay walâ nag̃ ibá pag̃ matuturol na tátag̃kilik sa pakikipisan ng tinig sa ibag̃ titik sa tulog̃ ng̃ iság̃ maliit na kuros.

Sa iság muntaklát ni Dr. Paul Rodriguez Verzoza ay binúbuhay ag̃ maliit na kuros na *tandâ ng̃ libig̃an ng̃ atig̃ matandág̃ Baybayin*, g̃uni't pinasasa'amatan namin ag̃ gayóg̃ pagkakátaón, upág̃ kug̃ mápapilig̃ sa mg̃a *Panuto nitóg̃ Sinupan ng̃ Wikag̃ Tagalog* ay mapasyahán, kug̃ tumpák na tag̃kilikin ag̃ paraág̃ iyaón na anag̃ mg̃a dalubhasag̃ lalog̃ malapit noón sa atig̃ matandág̃ Baybayin ay nag̃agsabig̃ *magguguhò at lálanság̃ sa atig̃ Dakilag̃ Mana.*

stood *a*. But we had, so historians and grammarians admit, the *kudlít* (,) or the *tuldók* (.) which were applied to the consonantal syllables either above or below to change the vocalic sound to *e-i* or *o-u*. This is confirmed by all the historians and all the authorities on paleography and language, from Fr. Jose Ma. Pavon, 1543, Fr. Pedro Chirino, 1604, Vigil, 1609, Fr. Pedro San Buenaventura, 1613, Fr. Francisco Lopez, 1621, Fr. Gaspar de San Agustin, 1787, Fr. Mentrida, 1818, Isabelo de los Reyes, 1889, M. Artigas, 1923, Pedro A. Paterno, 1890, Dr. T. Pardo de Tavera, 1884, Ignacio Villamor, 1922, Norberto Romualdez, 1914, Guillermo Tolentino, 1937, to the most recent students of our paleography.

With the only exception of Fr. Lopez, there is no other authority who recognizes the union of the vowel to the consonant through the use of the small cross. Of course, other later writers adapted Fr. Lopez's ideas.

In a pamphlet by Dr. Paul Rodriguez Verzoza, the use of the small cross is being revived, the small cross which marks the burial mound of our ancient writing. We rejoice in this fact in the belief that the Verzoza book would afford adequate comparison to the rules of this *Sinupan ng̃ Wikag̃ Tagalog*. A comparative study of the two will bring out whether we should support the Fr. Lopez manner or the real genuine Tagalog system. The former system, according to the Ladinos or ancient Tagalog authorities, *"will destroy our Precious Legacy."*

Kapalaran namin ag̃ siyág̃ makapaghandóg sa atig̃ lahì ng̃ mg̃a *panuto*, upág̃ mabuhay na mulî ag̃ malaog̃ naidlip na Palápantigan ng̃ lahig̃ Tagalog.

*Tuldók o kurlít?*—Mg̃a tandâ na kinilala ng̃ mg̃a binag̃git na mánanalaysáy na bumabago ng̃ tunóg sa katinig na sa ganág̃ kanilá ay magsig̃lakas ng̃ bisà kug̃ málagáy sa ilalim o sa ibabaw kayâ ng̃ katinig. Sa amig̃ pagsusuysóy na ginawâ sa mg̃a iba't ibág̃ tálandakan ay nákita namig̃ ag̃ tinatawag nilág̃ tuldók o kurlít ay may tatlog̃ ayos, iság̃ tuldók (.), iság̃ kudlít (,) at iság̃ maigsig̃ guhit (-) na tinatawag namin bawas. Binag̃git ni P. Gaspar de San Agustin (1787): "Kug̃ lagyán ng̃ iság̃ tuldók (*punto*) sa ibabaw ay sumusugat sa *i, e* . . ." Ayon naman kay P. Chirino, 1604: "Kug̃ lagyán ng̃ iság̃ maliit na tuldók (*puntillo*) sa ibabaw ay tumútunóg bawa't isá sa *e* o *i* . . ." Sa lathalà ni P. Vigil sa "Revista de Filipinas" sipì sa iság̃ matandag̃ *Codice* ng̃ 1600, ay maliwanag ag̃ dilim, sapagká't sinasabi niyág̃: "Binabasa ng *e* o *i* kug̃ linálagyán ng̃ iság̃ tuldok (*punto*) sa ibabaw . . ." g̃uni't sa kaniyág̃ mg̃a halimbawà ag̃ kaniyág̃ ikiníntál sa ibabaw ng̃ mg̃a katinig ay kudlit (').

*Kudlít* o *tuldók?*—At lalog̃ dumilím ag̃ maliwanag na kadiliman sa sumusunod na talatà: "Binibigkas sa *o* o sa *u* kug̃ lagyan sa ibaba ng̃ tuldók o kudlít (*punto* o *comilla*) . . .", g̃uni't patuloy din siya ng̃ paggamit ng̃ kudlít sa kaniyág̃ mg̃a halimbawà. Kadilimág̃

It is our privilege to present in this book the rules governing our paleography, in order to resurrect the long-forgotten but ever-glorifying syllabary of the Tagalog language.

*Tuldôk* or *kurlít?* Three signs which, according to them, have the same power and effect if placed above or below the consonantal syllable. According to our study of the different books and treatises on paleography, that which they call *tuldók* or *kurlít* has three appearances, first, a point (.) second, a comma (,) and third, a small line or dash (-). In this treatise, we call the first, a point or *tuldôk,* the second, a comma or *kudlít,* and the third, a minus sign or *bawas.*

According to Fr. Chirino, 1604: "When the *tuldók* (*puntillo*) is put on the consonantal syllable, this sounds on *e* or *i* . . ." According to Fr. Gaspar de San Agustin (1787): "When a *tuldôk* (point) is placed on the consonantal syllable, the sound is on *i, e*... ." (.) which corroborates Fr. Chirino's conclusion.

But in the treatise of Fr. Vigil the obscurity is clear, because he said: "It is read with *e* or *i,* if a point (*punto*) is used on the symbol . . ." but he uses in his examples a small comma or *kudlít.* (')

*Kudlít* or *tuldók?* And the obscurity and the confusion increases as Fr. Vigil continues: "It is read with *o* or *u* if a *punto* or *comilla* is used below . . ." and he continues using commas in his examples.

nagbíbigáy liwanag sa amin, na sa ganag̃ kay P. Vigil ag̃ tuldók at ag̃ kudlít ay dalawág̃ urì ng̃ sagisag g̃uni't iisá ag̃ kahulugág̃ tunog na kaniyág̃ ibinabanság. Ito'y binabag̃git ni Villamor, m. 4, sa "Ag̃ Matandag̃ Kasulatan", "...ag̃ tinatawag na *corlít* na nag̃ag̃ahulugag̃ iság̃ tuldok (.) o iság̃ kudlít (,) na ilinalagáy sa ibabaw o sa ilalim ng̃ mg̃a titik na katinig . . ." At aní Tolentino: "Ang *i* at *o* ay di rin isinusulat at sa halip nito'y kinukudlitan na lamang . . ." Si P. Torribio Minguella sa kaniyág̃ Baybayin ay nagsasaad ng ganito: "Kung lagyan ag̃ mg̃a titik na nag̃abag̃git ng̃ iság̃ tuldók o kudlít (*punto* o *virgurilla*) sa ibabaw ay sumusugat sa *i-e*, at kug̃ sa ibabâ ay sa *o-u*.." g̃uni't sa halip na tuldók o kudlít na gaya ng̃ mg̃a binag̃gít namin, ag̃ *punto* o *virgurilla* ni P. Minguella ay iság̃ maigsíg̃ guhit (-) na ikiníkintal sa ibabaw o sa ilalim ng̃ mg̃a katinig.

*Tuldok, kudlít* o *bawas?*—Kug̃ pagaaralan natin sa tunóg ag̃ urì ng̃ tatlóg̃ tandág̃ itó ay maliwanag na ag̃ tuldók ay buô, samantalag̃ ag̃ kudlít ay nagbábanság ng̃ kahig ng̃ panitik at ag̃ bawas ay maigsig̃ guhit na gaya ng̃ ginagamit sa Palabilag̃an. Tatlóg̃ urì ng̃ tandâ na sa alin mag̃ palásulatán ay may kaníkaniyág̃ halagá, g̃uni't dî namin matiyak kug̃ sa anog̃ matuwid ay pinaniniwalaan at ipinipilit na magíg̃ isá sa kahulugán bagama't tinátag̃gáp na may tatlóg̃ uri at gilas kug̃ sa palásulatag̃ Tagalog makita. Hindî kamí makapanîniwalà sa ganitóg̃ palagáy at patunay. G̃uni't itóg̃ kagusutan nilág̃

But this darkness gives us light. From Fr. Vigil's writings we deduce this: he recognized two orthographic signs, the point and the comma, but he gave them both the same value and power. This is again mentioned in Villamor's "The Ancient Filipino Writing" p. 4 "..that which was called *corlit* which signifies a point (.) or a comma (,) which is placed on or below the consonant . . ." and in Tolentino's *Ang Wika at Baybaying Tagalog*: "The *i* and *o* are not written but are suggested instead by the use of the *kudlit*. ."

But Fr. Toribio Minguella presents another aspect of our study: "When the symbols have a point or *virgurilla* on top, they sound on *i-e*, but if below, they sound on *o-u*. . .' but instead of using a point or comma as did the others, he used a *punto* or *virgurilla* which was a small dash (-) which he put on top or below the symbols.

*Tuldók, kudlit* or *bawas?* If we subject these three words to the phonology of Tagalog, we would come to the conclusion that the first is a whole, the second a slight scratch of the pen, and the third a dash similar to the minus sign in arithmetic.

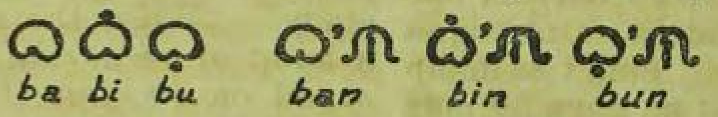
Three signs which in any system of orthography have distinct meanings, and yet, we know not for what reason, paleographists and historians insist these three have only one meaning, one value, one effect, when it is perfectly clear that in appearance and nature they are three. We refuse to believe their testimony on this

itó ay mahalagá sa amin, sapagka't nagpapakilala na may *tuldók* at may *kudlít* at may *bawas* na kaniláğ nápansín sa kaniláğ mğa pinagaralağ matandáğ kasulatan, bagama't kanilağ ipinalagáy na íisá ağ halagá, bagay na tinatawaran namin at tutuligsaín sa aklát na itó.

Binigyán na nğ bahagyáğ kabaguhan ağ dalawağ tandağ itó sa aklat ni Tolentino nğ kaniyağ bağgitin ağ gayariğ halimbawà:

matter. But we are glad that their confusion here has given us an opportunity to clarify that there is a *tuldók*, that there is a *kudlít*, that there is a *bawas*. Their existence in ancient writing is admitted by historians and paleographists in the mere fact of using them, although for unknown reasons, they did not observe their distinction and values, and they concluded they were the same. This we shall disprove in this book.

Tolentino already sensed the difference of these signs in his book "Ang Baybayin at Wikang Tagalog" when he cited the following as example:



Dito'y makikita na ginagawa ni Tolentino na ağ tuldok ay magíğ pağbago nğ tunóg at ağ kudlít ay pağpahì nğ tunóg, na masasabi natiğ kapalit nğ kurós ni P. Lopez.

At ağ dilím na itó nğ sáluğatağ paniwalà at mğa hapyáw na hinuhağ náhayág hağgağ sa atiğ panahón ay umakit sa amiğ magaral ukol sa mğa tandâ nğ palasulatan at ağ kanilağ kapağyarihağ magkintal nğ iba't ibağ uriğ kabaguhan sa mga katinig natin. At kami ay sumapit sa paniniwalağ kuğ kaylán sinasabiğ *non plus ultra* (walâ na sa dako pa roón) ay lalò pağ maramiğ bagoğ lupain ağ mátutuklas at bagoğ karunuğan ağ mápagaaralan.

*

Here we have Tolentino using the point to change the vocalic sound, which is of course nothing more than a substitution of the comma for the small cross of Fr. Lopez.

In this confusion of theories which contradict, suppositions accepted as authoritative to this date in spite of want of clarity, we found an inspiration for the study of ancient signs and symbols and powers and values and effects on the consonantal syllables. And we have come to the conclusion that where people say *"non plus ultra"*, there are still more lands to discover and more wisdom to study and acquire.

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❋ "....las consonantes son doce que unas y otras con unos puntillos (.) y comas (,) convinan y significan todo lo que quieren escribir tan copiosa y facilmente." — *Morga.*

Dî bagá sinabig̃ sa dakog̃ kanluran ng̃ lawagat ng̃ Atlantík ay walâ ng̃ lupà at siyá nag̃ wakás, hag̃gag̃ nilag̃ ag̃ iság̃ Colón, na nag̃ahás maglayág sa wakás na iyán at lagusin ag̃ hag̃gá ng̃ daigdig niyaóg̃ panahog̃ iyaón at kaniyág̃ tuklasín ag̃ Bagog̃ Daigdig at patunayag̃ ag̃ daigdig palá ay bilóg? Gayón din naman sa wika't pagsulat ng̃ mg̃a Tagalog ay pinaniwalaag̃ walâ na't hag̃gahan na ag̃ mg̃a natuklasán nm̃a Pari Chirino at Lopez, kayá't walâ anilág̃ mg̃a pantig na bitín at salikop ag̃ matandág̃ palasulatag̃ Tagalog. G̃uni't sa kanilag̃ pagsulat at mg̃a sinulat maáaninag ag̃ halagá ng̃ mg̃a pag̃kintál na pag̃bago na kanilág̃ dî binigyán ng̃ tumpák na halagá, gaya ng̃ *kurlit*, *bawas*, *tuldók* at iba pa, na siyag̃ nagbíbigáy ng̃ kabuuán sa pagsulat ng̃ Tagalog. Sa amig̃ palapantigan ay liliwanagin namin ag̃ mg̃a urì at tuntunin ng̃ mg̃a ibá't ibág̃ tandâ ng̃ tinig.

Ag̃ kalug̃kótlug̃kót na kalagayan na nais namig̃ mabago ay nagbug̃a ng̃ maramig̃ kagusutan sa atig̃ kasalukuyag̃ balarilà o sálitikan kagaya ng pagkilala sa *abakada* at ag̃ *baybayin*, na tinatawag namig̃ *Palapantigan* sa amig̃ pananalig na may sarilig̃ diwà at halagá sa salitag̃ Tagalog ag̃ mg̃a pantig.

Háhandugán namin ag̃ mg̃a kapanahón sa Mulig̃ Pagsilag̃ na itó ng̃ Wikag̃ Tagalog ng̃ iság̃ ganap na kabuuan ng̃ mg̃a pantíg na maaarig̃ yariin sa pamamagitan niyaog̃ mg̃a kahag̃ahag̃ag̃ tandâ ng̃ atig̃ katutubog̃ baybayin na nakagayuma ng̃ gayón na la-

Was it not said before that westward beyond the Atlantic was no more land but only a void which was the world's end? And yet Columbus came and dared cross the limits to discover the New World and to prove the world round! This too is true of language. Many thought the discoveries of Fr. Chirino and Fr. Lopez, the limit, the *"non plus ultra"* of ancient Tagalog writing, and writers, Filipino and foreign, accepted the belief that there are no suspended and telescoped (*salikop*) syllables in Tagalog. But what Fr. Chirino and Fr. Lopez wrote are but records of what they heard or saw! In their own writings one can see the signs which they did not fully and properly evaluate, as the *kudlít*, the *bawas*, the *tuldók*, and many others. In this study of our syllabary, we shall clarify the nature and the rules of these and other signs.

This unfortunate state of affairs which we wish to change brought much confusion to our present grammar, as in the case of the diphthongs, the use of the *gitlíg* in the separation of the syllables, and the belief that the *abakada* is the same as the *baybayin*, which we call as a science the *Palapantigan* in our belief that the syllable has a special value in the Tagalog language.

Here, we offer to our contemporaries of this Renaissance of the Tagalog language a complete study of the Tagalog syllabary, of our paleography which impressed foreign historians, philologists and paleographists to the

mag̃ sa mg̃a pantaswikag̃ banyagà, na nagukol ng̃ ganáp na pagaaral at halos nag̃agpaligsahan upág̃ itimpalák sa daigdíg ag̃ kahalagahan niyaog̃ saksí ng̃ atig̃ katutubog̃ magandag̃ kabihasnan.

Ag̃ kayarian ng̃ mg̃a pantig na dí nasasaklaw ng̃ Palapantigan namin ay tiyák na di pantig na Tagalog.

Iság̃ ganáp na pagmamahál sa sarili ag̃ amig̃ patnubay, pagmámahál sa sarili na dî nagtatakwíl sa kakaniyahán ng̃ mg̃a bagay na tagláy ng̃ bagog̃ kabihasnán na hinahag̃aan namin ng̃ lubós.

Ipinagmamalakí namín na makapaghandóg ng amig̃ ambág sa wikag̃ Tagalog yamag̃ kami'y mg̃a Tagalog na tunay na nagsikap sa ikapananatili ng̃ atig̃ katutubog̃ palapantigan sa atig̃ lahì, yáyamag̃ dî nag̃yarig̃ pahiin itó ng̃ mg̃a panahón at ng̃ lakás ng̃ mg̃a tao.

Maáarig̃ tayo ay magaral matuto at magsalitâ ng̃ alin mag̃ wikag̃ lalò pag̃ dalubhasà, g̃uni't ag̃ wikag̃ ipinagiwi sa atin ng̃ atig̃ mg̃a iná noog̃ tayo'y mg̃a saggol ay siyág̃ nanikít sa atig̃ dilà at siyág̃ lalog̃ matamís, kahi't na itó'y dî natin linílinág̃ sa tulog̃ ng̃ walag̃ maliw na pagaaral.

Nápapanahón tayo upág̃ lalog̃ patimyasín itó sa diwà ng̃ magsisiratig̃ na mg̃a ag̃kan, sapagká't ag̃ layon namin sa paglalathalà ng̃ SINUPAN NG̃ WIKAG̃ TAGALOG, ay maipamana sa atig̃ mg̃a áanakín ag̃ iság̃ *panuto* na kanilág̃ magagabayán sa tumpák na paggamit ng̃ mg̃a pantíg, niyaóg̃ atig̃ dakilag̃ mana, niyaóg̃ mg̃a titik noóg̃ kahag̃ahag̃ag̃ Baybayin ng̃ lahig̃ Tagalog.

point of causing them to dedicate time, money and energy in the study of our ancient language and writing.

All syllables not included in our syllabary are not Tagalog, but are of foreign origin.

A true love of our own has been our beacon light, a love of our own that did not repel new ideas which are essentially our own too and therefore deserving our admiration.

Our pride is not in a personal triumph, but in contributing our small mite to a knowledge of the great wealth which is that of the Tagalog language. We are Tagalogs and we take pride in the fact that time and the power of men were not able to trample down Tagalog in its march to a place in the sun.

In future years, we may speak a number of foreign tongues as a consequence of our contact with many foreign nations, but the language which our mothers gave us when we were still babes in arms will never be lost from our tongue and therefore, to our ears it is most sweet, although we have not had so far the opportunity to give this language the full development it should have.

Now is the time to foster the development of our language for the benefit of future generations, and this is our aim in the publication of this book—to give as a legacy to posterity a regathering of the syllabic principles of a great language, which will in the future be a basis for the further development of the Tagalog language.

# LINALAMAN - CONTENTS

*UNAG̃ BANHAY.*

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Ag̃ Bugsô—Ag̃ Bugkô—Ag̃ Wakhanay—Ag̃ Bughanay—Ag̃ Wakhandâ—Ag̃ Bithanay—Ag̃ Talakdâ—Ag̃ Talugkô.

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*Ag̃ Halag̃a Ng̃ Kudlit sa Tagalog*

Ag̃ Lawí—Ag̃ Liwà—Ag̃ Saklâ.

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Mg̃a Bahagi ng̃ Katawán ng̃ Tao—Ag̃ Ulo—Ag̃ Matá—Likurân—Mg̃a Hayop—Mg̃a Sáwikaín—Mg̃a Kisláp ng̃ Diwà—Maiiklíg̃ salayháy.

*IKATLOG̃ BANHAY.*

*Ag̃ Bulilag̃*

Ag̃ alamát ng̃ Bulilag̃—Pinamahatan—Ag̃ *Puô* o *Pulô*—Ag̃ labí ó labíg̃—Ag̃ Daan—Libo,—Yutá—Lansâ—Mg̃a bilag̃ ng̃ Tagalog.

*Ibá't Ibág̃ Urì Ng̃ Pagbilag̃.*

Pag̃hanay— Pag̃bugsô— Pag̃linaw— Pag̃tiyák—Pag̃takdâ— Pag̃hamak—Pag̃watas —Pag̃hatì —Pag̃hatig̃ pag̃marami— Pag̃bukód—Pag̃halagá.

*Dagdág.*

Ag̃ Hulíg Paalam ni Gat Rizal: Salinig sa Tagalog at Salitik sa Katutubong Baybayin.

*Mg̃a Tálandakan.*

Tolentino—En. Brit. 13th ed.—Villamor—Chirino—Gaspar de San Agustin—Minguella.

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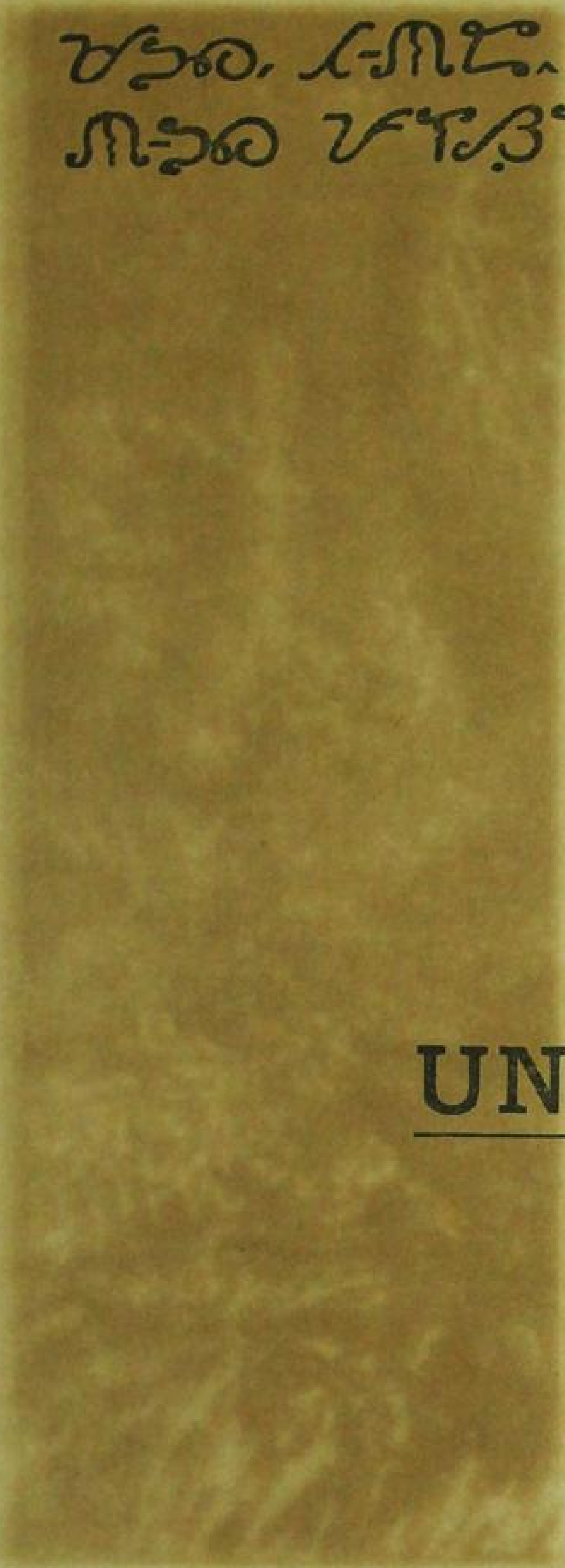

# UNAĞ BANHAY

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## ORTOGRAPHIC SIGNS

## THE PRINCIPAL ORTHOGRAPHIC SIGNS:
## Mg̃a Pág̃unahig̃ Tandâ ng̃ Palásulatán

(.) (‘) (’) (–)

### *Ag̃ Tuldók, ag̃ Likwát, ag̃ Kalwít at ag̃ Bawas*

1.

Ag̃ mg̃a tandág̃ kinakailag̃an sa pagbuô ng̃ mg̃a pantíg ay apat ag̃ uri: ag̃ *Tuldôk* (·), ag̃ *Likwát* (‘), ag̃ *Kalwít* (’) at ag̃ *Bawas* (-).

2.

Ag̃ *Tuldók* ay iság̃ tandâ na nagkíkintál sa mg̃a katinig ng̃ tunóg ng̃ tinig na siyág̃ ihahalili sa katutubog̃ tagláy na tunóg ng̃ lahát ng̃ katinig.

Kug̃ ikintál ag̃ tuldók sa ibabaw ng̃ katinig, kagyát na napapahì ag̃ katutubog̃ tunóg na *a* ng̃ katinig at ag̃ humahalili ay ag̃ tunóg na *e-i*.

Tg̃n. Talapantigan Blg. 1, Tudl. 2.

Kug̃ ikintál ag̃ tuldók sa ilalim ng̃ katinig, kagyát na napapahì ag̃ katutubog̃ tunóg na *a* ng katinig at ag̃ humahalili ay ag̃ tunóg na *o-u*.

Tg̃n. Talapantigan Blg̃. 1, Tudl. 3.

### *The Tuldók, the Likwát, the Kalwít and the Bawas*

1.

The marks required in the formation of syllables are four: the *tuldók* or point (.), the *likwát* or inverted comma (‘), the *kalwít* or comma (’) and the *bawas* or minus sign (-).

2.

The *tuldôk* or point is a sign used above or under the consonantal syllable in order to show the vowel which shall substitute the natural vocalic sound of the consonantal syllables.

When the *tuldók* is placed above the consonantal syllable, the substituting vowel is *e-i* which supersedes the natural *a*.

See the Syllabary No. 1, Col. 2.

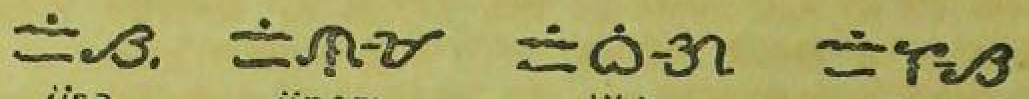
When the *tuldók* is placed under the consonantal syllable, the substituting vowel is *o-u*.

See the Syllabary No. 1, Col. 3.

## THE PRINCIPAL ORTHOGRAPHIC SIGNS:
### Mg̃a Pág̃unahig̃ Tandâ ng̃ Palásulatán

Kug̃ ikintál sa ibabaw ng tinig na e-i, ag̃ tunóg nitó ay nauulit.

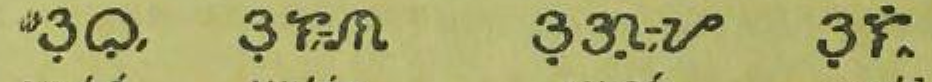
When the *tuldók* is placed above the vowel *e-i*, the sound is repeated.



*iisa* *iinom* *iibig* *iilas*

Kug̃ ikintál sa ilalim ng tinig na o-u, ag̃ tunóg nitó ay nauulit.

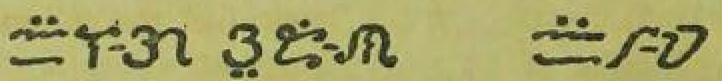
When the *tuldók* is placed under the vowel *o-u*, the sound is repeated.



*uubó* *uulán* *uugóy* *uulî*

At bawa't tuldók na idagdág ay tinig na úulitin.

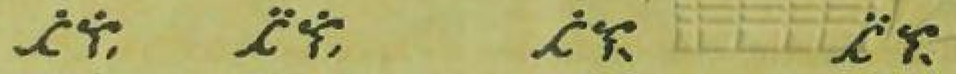
All additional points or *tuldók* imply vocalic repetition.



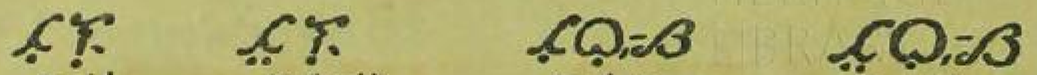
*iiilag* *uuurin* *iiihaw*

G̃uni't sa bawa't katinig na tinuldukán na, ay nag̃ág̃ahulugan ng̃ ulit ng̃ pantíg. Ito ay nagyayarì lamag̃ sa mg̃a pantig na tuwíd.

But in the case of point-bearing consonantals, further pointing indicates repetition of the syllable. This is true only of straight syllables.



*tilí* *titilí* *tilà* *titilà*



*tulò* *tutulò* *tubós* *tutúbos*

Ag̃ paguulit ng̃ tuldók, magig̃ sa tinig o sa katinig, ay mabisag̃ katulog̃ sa pagpapaigsî ng̃ pagsulat.

The repetition of points for reiteration is most valuable for shortening.

## THE PRINCIPAL ORTHOGRAPHIC SIGNS:
## Mg̃a Pág̃unahig̃ Tandâ ng̃ Palásulatán

3.

Ag̃ *Likwát* (ʻ) ay iság̃ tandâ na ikiníkintál sa dakog̃ kaliwâ at itaás ng̃ katinig upág̃ mayarì ag̃ iság̃ pantíg na bitín, na siyág̃ kabaligtarán ng pantig na tuwid.
Tg̃n. Talapantigan Blg̃. 2.

3.

The *likwát* or inverted comma (ʻ) is a mark placed at the upper left of the consonantal syllable in order to effect a suspension, which is the inversion of the straight syllable. See the Syllabary No. 2.

4.

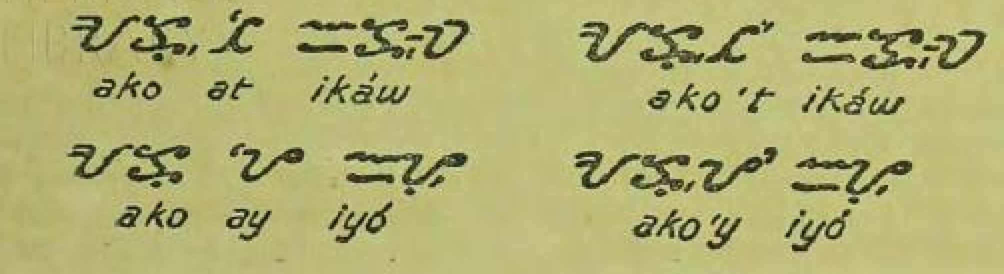
Ag̃ *Kalwít* (') ay iság̃ tandâ na ikiníkintál sa dakog̃ kanan at itaás ng̃ katinig upág̃ magpalahò ng̃ tinig sa katinig na kintalán nitó.

Ag̃ *Kalwít* ay ginagamit lamag̃ doón sa mg̃a pantíg na paglahuan man ng̃ kaniyág̃ kakambál na tinig sa pagkapantig upág̃ tumunóg sa hulíg̃ tinig ng̃ sinundág̃ pantíg, ay nananatili ag̃ kasarinlan ng kaniyag̃ pagkapantíg. Ag̃ *Kalwít* ay ginagamit sa mg̃a pag̃likaw na *ay*, *at* at *na*.

4.

The *kalwít* or comma (') is a mark placed at the upper right of the consonantal in order to eliminate the vocalic sound of the consonantal thus marked.

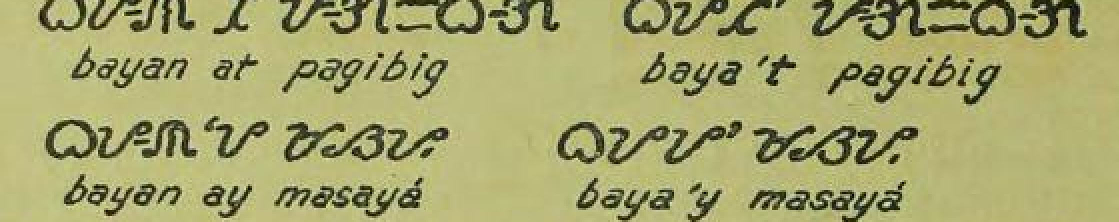
The *kalwít* is used only on those syllables which in spite of the elimination of their vocalic sound and of their conjunction in sound with the preceding syllable, still maintain their nature and independence as syllables. The *kalwít* is applicable to the shortening of *ay*, *at*, and *na*.



## THE PRINCIPAL ORTHOGRAPHIC SIGNS:
### Mg̃a Pág̃unahig̃ Tandâ ng̃ Palásulatán

Talikwás sa tuntunig̃ itó iyaóg̃ mg̃a katagág̃ natátapos sa katinig na *n*, sapagka't ito'y tumatakas kug̃ ag̃ *at* at *ay* ay lumapì sa hulihán sa pamamagitan ng Kalwít.

Extraordinary to the point of being an exception is the case of *at* and *ay* when these conjoin a syllable with the consonantal ending of *n*, for in such, the *n* ending disappears.

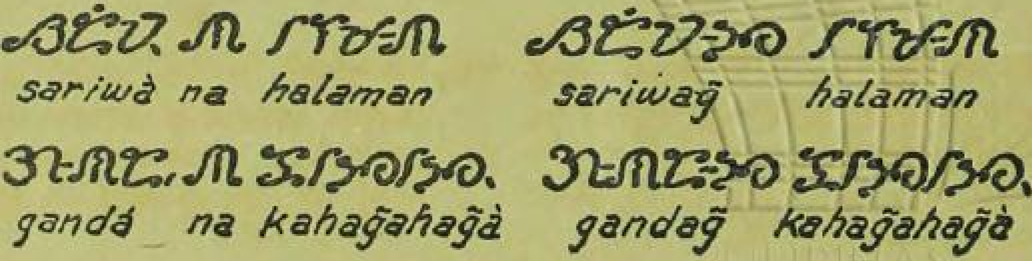


bayan at pagibig — baya't pagibig

bayan ay masayá — baya'y masayá

Ag̃ *na* kug̃ lumapì sa tulog̃ ng̃ *Kalwít* ay hinahalinhan ng̃ *g̃*. Mag̃yayari itó kug̃ ag̃ katagág̃ lálapian ay pantig na *tuwid;* g̃uni't sa nag̃atatapos sa *n* magíg̃ *bitin* ó *salikop,* ag̃ *n* ay tumátakas.

In the case of *na*, a change occurs: *g̃* substitutes the *na* when the *kalwít* is used. This is true when the syllable is straight. When the word ends in *n* as in the case of a suspended or a telescoped syllable, the *n* elides.



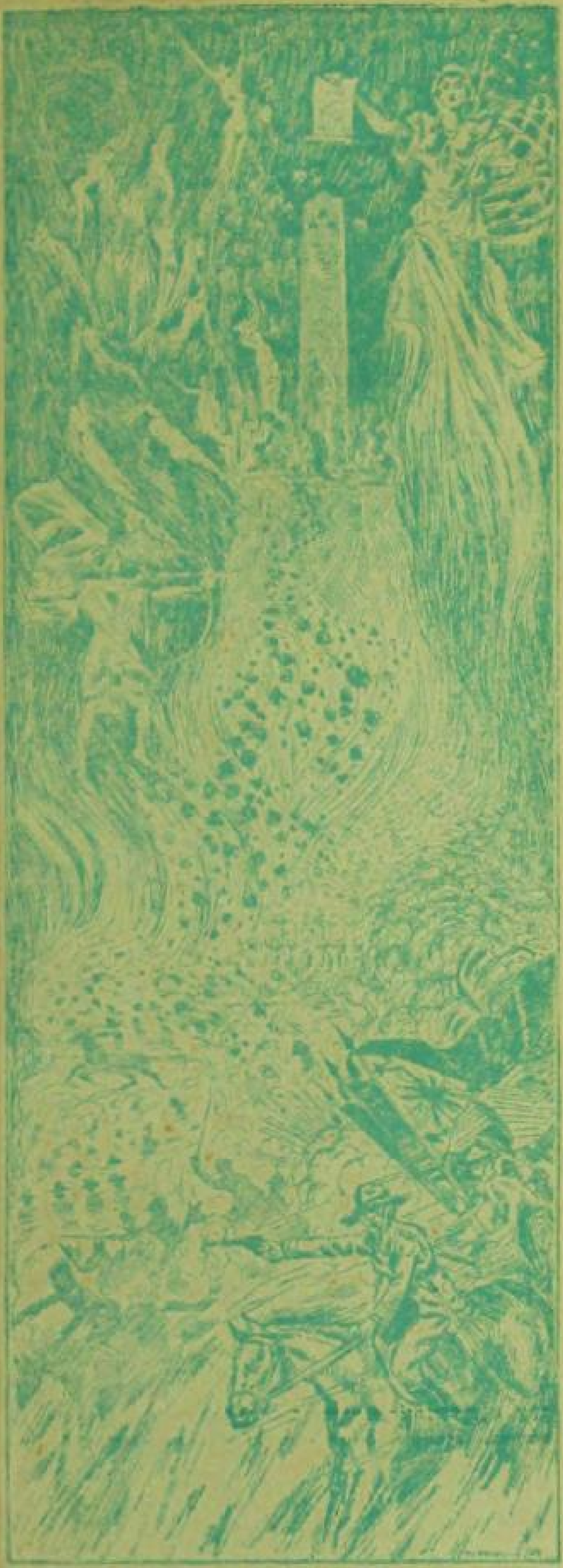
sariwà na halaman — sariwag̃ halaman

gandá na kahag̃ahag̃à — gandag̃ kahag̃ahag̃à

5. 5.

The *bawas* or the minus sign (-) is a mark used between two consonantal symbols to suppress the vocalic sound of the second consonantal in order to form a telescoped syllable.
See the Syllabary No. 3.

Ag̃ *Bawas* (-) ay iság̃ tandâ na ikiníkintál sa pagitan ng̃ dalawág̃ katinig upág̃ bawasan ng̃ tinig sa pagkapantíg ag̃ titik na hulihán, upág̃ yumarì ng̃ pantíg na salikop.
Tg̃n. Talapantigan Blg̃. 3.



## THE ORTHOGRAPHIC SIGNS:
### Mg̃a tandâ ng̃ Palásulatán

| *Ag̃ Bugsô, ag̃ Bugkô, ag̃ Wakhanay, ag̃ Bughanay, ag̃ Wakhandâ, ag̃ Bithanay, ag̃ Talakdâ, at ag̃ Talug̃kô* | *The Bugsô, the Bugkô, the Wakhanay, the Bughanay, the Wakhandâ, the Bithanay, the Talakdâ, and the Talug̃kô* |
|---|---|
| (//) | |
| 1 | 1. |
| Ag̃ *Bugsô*, ay isáĝ ttandâ ng̃ palásulatán, dalawáĝ guhit na magkaagapáy at talihíg, na ginágamit na panimulâ ng̃ mg̃a siphanay. | The *Bugsô* is two parallel slanting lines, used to begin a sentence. |
| (/) | |
| 2. | 2. |
| Ag̃ *Bugkô*, ay isáĝ tandâ ng̃ palásulatán, isáĝ guhit na *talihig* na ginágamit upáĝ ilarawan ag̃ pagkakáhiwaláy ng̃ mg̃a katagâ sa loob ng̃ siphanay na humíhigî ng̃ hig̃á sa pagbigkas. | The *Bugkô* is a slanting line, used to show the separation of words, phrases or clauses a sentence, which separation demands a pause. It is the equivalent of the coma in modern orthography. |
| (〃) | |
| 3. | 3. |
| Ag̃ *Wakhanay*, ay isáĝ tandâ ng̃ palásulatán, dalawáĝ guhit na maliliit, magkaagapáy at talihíg, na ginagamit na pag̃wakás ng̃ siphanay. | The *Wakhanay* is two parallel short slanting lines, used to end the sentence. Equivalent to the period in modern orthography. |
| (〃/) | |
| 4. | 4. |
| Ag̃ *Bughanay*, ay isáĝ tandâ ng̃ palásulatán; tagpô ng̃ *bugkô* at ng̃ *wakhanay* na ginagamit na pag̃larawan ng̃ kabuuán ng̃ diwà sa lóob ng̃ isáĝ siphanay. | The *Bughanay* is a compound of the *bugkô* and the *Wakhanay*, used to show the entirety of the thought within the sentence. Equivalent to the semi-colon in modern orthography. |

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## THE ORTHOGRAPHIC SIGNS:
### Mĝa tandâ nĝ Palásulatán

(/)

5.

Aĝ *Wakhandâ*, ay tagpóĝtandâ nĝ wakhanay at gitliĝ na nagbabadhâ nĝ bisà nĝ *wakhanay* baga ma't nagháhandâ sa talataĝ kasunod.

5.

The *Wakhandâ* is a compound of the *wakhanay* and the *gitliĝ* which performs the function of a period and yet prepares the reader for something more to follow. It is the equivalent of the colon and dash in modern orthography.

(/////)

6.

Aĝ *Bithanay*, ay tandáĝ sunúdsunód na wakhanay na ginágamit upáĝ ilarawan aĝ mĝa katagáĝ dî isinusulat.

6.

The *Bithanay* is a series of *wakhanay*, denoting suspense or understood unwritten parts of the sentence. It is the equivalent of a series of periods.

(★)

7.

Aĝ *Talakdâ*, ay isáĝ tandâ nĝ palasulatan na hugis talà at ginagamit upáĝ magbalità nĝ mĝa taláĝ pagliwanag.

7.

The *Talakdâ* is an asteroid sign, used to mark explanatory annotation. It is the equivalent of the asterisk in modern orthography.

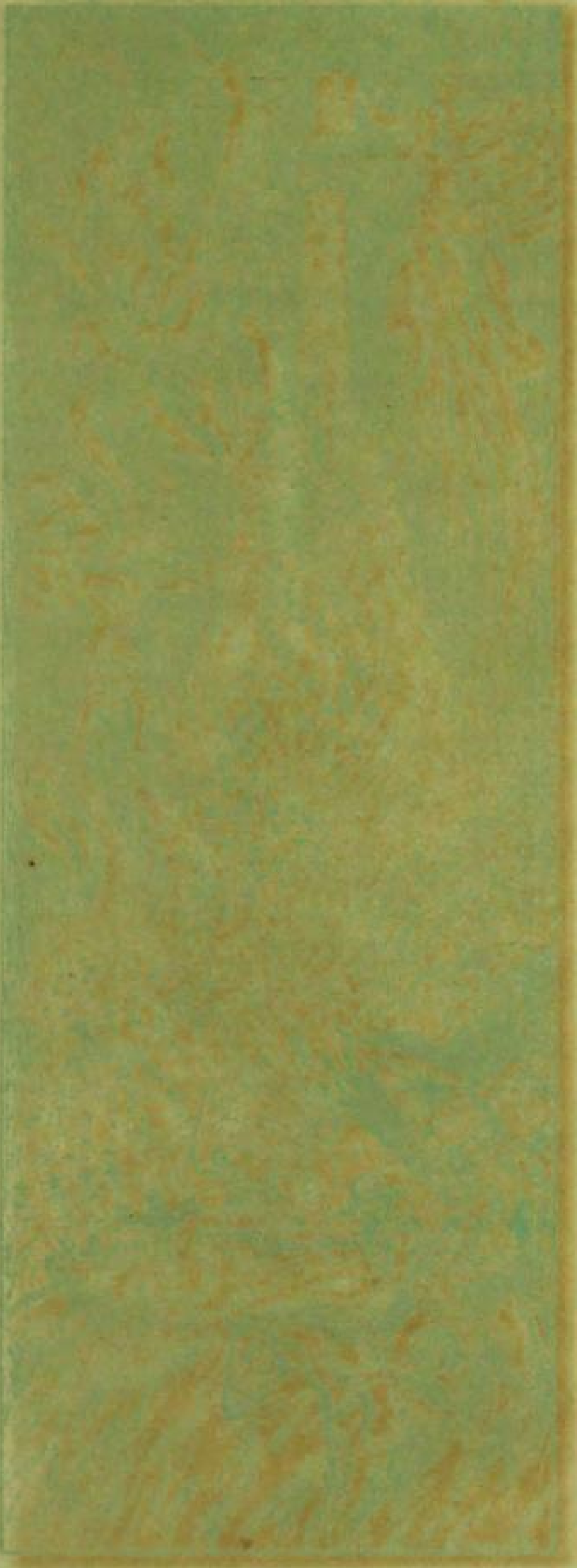
(⁂)

8.

Aĝ *Talugkô* ay tatlóĝ mumuntiĝ talà na pinagtuĝkô at ginágamit upáĝ magbadhâ nĝ paglipas nĝ panahon.

8.

The *Taluĝkô* is three stars arranged in a triangular position used to denote the passage of time.



## THE ORTHOGRAPHIC SIGNS:
## Mg̃a Tandâ ng̃ Palasulatán.

### *Ag̃ Gitlig̃, ag̃ Lutág̃, ag̃ Kulóg̃, ag̃ Tanóg̃ at ag̃ Taká*

### *The Gitlig̃, the Lutág̃, the Kulóg̃, the Tanóg̃ and the Taká*

(=)

1.

Ag̃ *Gitlig̃* ay iság̃ tandág̃ ginágamit sa pagsulat upág̃ ilarawan ag̃ pagkakábahagi ng̃ iság̃ katagâ na dî nagkasya sa tálaktakan. Ag̃ tandág̃ itó ay dalawág̃ guhit na maigsî at magkaagapay tulad ng̃ wakhanay g̃uni't paayon sa talaktakan.

The *Gitlig̃* is a sign used in writing to portray the separation into parts of a word because of lack of space in a line. This sign is made up of two short parallel horizontal lines, as in the mathematical equal.

(« »)

2.

Ag̃ *Lutág̃* ay kambáltandâ na animo'y tigdalawág̃ *saklâ* na patagilid, ag̃ una o bukás ay sa simulâ ng̃ pinalúlutag̃ na katagâ ó siphanay at ag̃ pag̃alawá o pinid ay sa hulihán.

The *Lutág̃* is a double sign like two oppositely tilted twin circumflexes, the first twin used as the opener, the second as the closer of the word or words to be emphasized.

(())

3.

Ag̃ *Kulóg̃* ay kambáltandâ na pag̃bukód sa mg̃a katagág̃ bagá mag̃ isinusulat ay maarig̃ huwág basahin, pagka't dî makasisirà sa layon ng̃ siphanay. Ag̃ mg̃a katagág̃ kinúkulóg̃ ay mg̃a pag̃liwanag ng̃ mg̃a bahagig̃ madilím sa loób ng̃ siphanay o kayá'y mg̃a hiwaláy na kurò.

The *Kulóg̃* is a double sign used to inclose the parts of the sentence, which even if unread, would not destroy the thought of the sentence, as in a parenthetical clause. This is done in order to clarify a point or to insert a parenthetical comment.

## THE ORTHOGRAPHIC SIGNS:
### Mğa Tandâ nğ Palasulatán.

(ĪI)

4.

Ağ *Tanóğ* ay kambáltandâ na ginagamit ağ una ay sa simulâ nğ katagâ o siphanay, na ağ layon ay magusisà, at ağ pağalawá ay sa wakás.

4.

The *Tanóğ* is a double sign, the first is used to begin and the second to close an interrogation.

(ĪI)

5.

Ağ *Taká* ay kambáltandâ na ginagamit upág magbadhâ ng taká o hağà; ağ una ay sa simulâ nğ katagâ ó siphanay at ağ pagalawá ay sa wakás.

5.

The *Taká* is a double sign, the first is used to begin and the second to close an exclamatory word or phrase.

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# THE TAGALOG SYLLABLES

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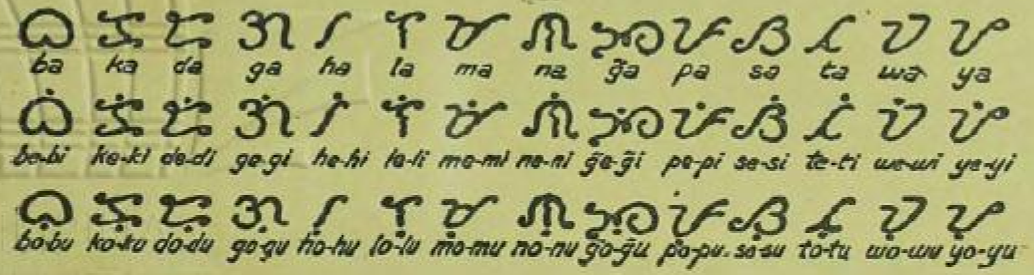
# AG̃ MG̃A PANTIG

| *Ag̃ mg̃a Pantíg ng̃ Tagalog* | *The Tagalog Syllable* |
|---|---|
| 1. | 1. |
| Ag̃ mg̃a pantíg ng̃ Tagalog ay may apat na urì: *Likás, Tuwíd, Bitín* at *Salikop.* | There are four kinds of syllables in Tagalog: The *Likás* or natural syllable, the *Tuwíd* or straight syllable, the *Bitín* or suspended syllable, and the *Salikop* or telescoped syllable. |
| 2. | 2. |
| Ag̃ *Likás* ay ag̃ lahát ng̃ tinig, at sa Tagalog, itó ay tatló: *a, e-i* at *o-u.* | The *Likás* or natural syllables are the vowels, which in Tagalog, are three, *a, e-i,* and *o-u.* |
| 3. | 3. |
| Ag̃ *Tuwíd* ay iyaóg̃ lahát ng̃ katinig sa kanilág̃ katutubog̃ anyô at sa anyóg̃ tinuldukán. | The *Tuwíd* or straight syllables are all the consonantal syllables, whether pointed or accented, without modifications on their nature. |
| Gayarí: | Thus: |


ba ka da ga ha la ma na g̃a pa sa ta wa ya
be-bi ke-ki de-di ge-gi he-hi le-li me-mi ne-ni g̃e-g̃i pe-pi se-si te-ti we-wi ye-yi
bo-bu ko-ku do-du go-gu ho-hu lo-lu mo-mu no-nu g̃o-g̃u po-pu. so-su to-tu wo-wu yo-yu

| | |
|---|---|
| Kayá't ag̃ anyóg̃ may tagog̃ *a* upág̃ maulinig ag̃ diwà ng̃ pagkakatinig at ag̃ anyóg̃ tinuldukán sa ibabaw o sa ilalim sag̃ayon sa tunóg na nasag̃ ipaulinig ay pawag̃ mg̃a pantíg na tuwíd. | Thus, all syllabic symbols whether they sound on the concealed *a* or on point-effect *e-i* or *o-u,* are straight syllables. |
| Tg̃n. Talapantigan Blg. 1. | See Syllabary No. 1. |

4.

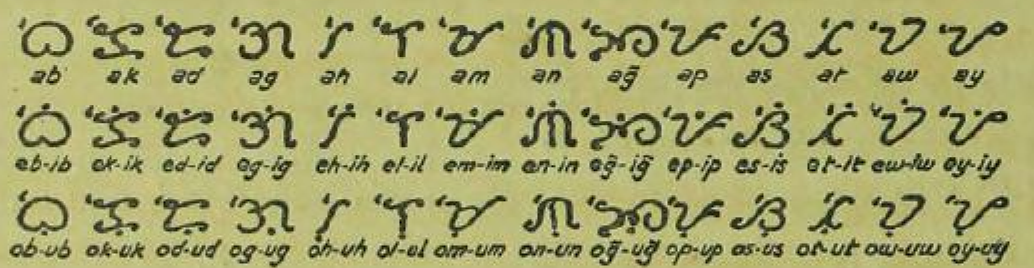
Ag̃ *Bitín* ay ag̃ lahát ng̃ katinig na kinalwitán upág̃ ag̃ tinig ay umuna sa katinig, magíg̃ katutubò o tinuldukán.

Gayarí:

4.

The *Bitín* or suspended are those which are modified by the *kalwit* or inverted comma to make the vowel sound precede the consonant, whether they be pointed or accented.

Thus:


ab ak ad ag ah al am an ag̃ ap as at aw ay
eb-ib ek-ik ed-id eg-ig eh-ih el-il em-im en-in eg̃-ig̃ ep-ip es-is et-it ew-iw ey-iy
ob-ub ok-uk od-ud og-ug oh-uh ol-ul om-um on-un og̃-ug̃ op-up os-us ot-ut ow-uw oy-uy

Ag̃ diwà ng̃ mg̃a katinig sa mg̃a pantig na bitín ay nag̃ug̃unyapit sa tunóg ng̃ tinig.

Ag̃ *Kalwit* na siyág̃ nagpapakilala ng̃ pagkabitín ay ikiníkintál sa ulunág̃ dakog̃ kaliwà ng̃ titik; *kalwit* na nagtutulot na ag̃ bigkás ay magíg̃ tumbalík. Tg̃n. Talapantigan Blg̃. 2.

The sound of the consonants in these syllables cling to the vowel sound.

The *Kalwit* which reveals the suspended nature, is placed on the upper left of the syllabic symbol, enough to invert the positions of vowel and consonant sounds.

See Syllabary No. 2.

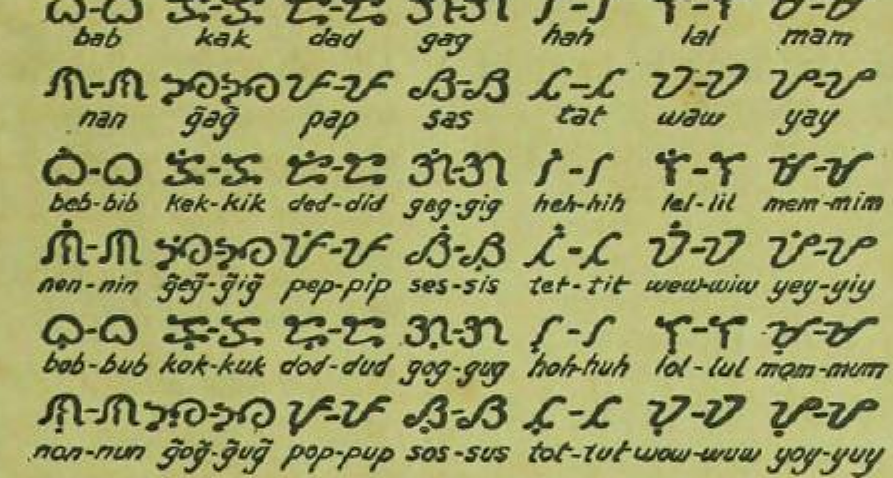
5.

Ag̃ *Salikop* ay iyaóg̃ pantíg na binúbuô ng̃ dalawág̃ katinig na pinaglikaw sa tulog̃ ng̃ *bawas* at sa tapsíw ay pumapahì sa tinig ng̃ hulí.

5.

The *Salikop* or telescoped syllables are formed by the union of two consonantal symbols with the aid of the *bawas*, which in effect, deletes the vowel sound of the second consonantal symbol.

Gayari:


bab
kak
dad
gag
hah
lal
mam
nan
g̃ag̃
pap
sas
tat
waw
yay
beb-bib
Kek-kik
ded-did
geg-gig
heh-hih
lel-lil
mem-mim
nen-nin
g̃eg̃-g̃ig̃
pep-pip
ses-sis
tet-tit
wew-wiw
yey-yiy
bob-bub
kok-kuk
dod-dud
gog-gug
hoh-huh
lol-lul
mom-mum
non-nun
g̃og̃-g̃ug̃
pop-pup
sos-sus
tot-tut
wow-wuw
yoy-yuy

Anó pa't ag̃ tinig ay nápapagitnâ sa dalawág̃ katinig, bug̃a ng̃ *bawas* na pumápatáy sa tinig ng̃ hulí. Masasabi g̃ag̃ ag̃ salikop ay ag̃ paglilikaw ng̃ tuwíd at ng̃ bitín sa bisag̃ pumapahì ng̃ *bawas*.

Tg̃n. Talapantigan Blg̃. 3.

Thus, the vowel sound stands in the middle of two consonant sounds since the vowel sound of the second consonantal syllable was deleted by the *bawas*. In result, one may say that the *Salikop* is a meeting of the *tuwid* and the *bitin* with the eliminating effect of the *bawas*.

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(1) Note: The terms, *natural, straight, suspended* and *telescoped* are conventional and are used only for the purposes of identification, corresponding to *likás, tuwíd, bitín* and *salikop*. In reality, in English, syllables are classified in two: closed and open, the first including the natural and the straight, and the second including the suspended and the telescoped.

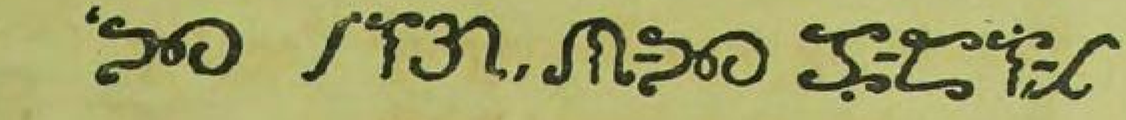
# Panuto ng̃ mg̃a Pantig ng̃ Tagalog

*Rules of the Tagalog Syllable*

——oOo——

1. Lahát ng̃ pantíg na likás ay dî mag̃yayarig̃ magagawán ng̃ kanilág̃ tunóg kahit magkásipig̃. Bawa't isá ay may sarilig̃ katutubog̃ tunóg na dî nagbabago.
   Gayarí: áahon, íibis, úurog̃, iáahon, iíibis, iúurog̃.
2. Lahát ng̃ pantíg na binúbuô ng̃ dalawág̃ titik sa kanilág̃ tunóg magig̃ tuwíd o bitín man ay dî kákikitaan kailán man ng̃ tinig na násusulat bagá mag̃ itó ay náuulinig. Sa loób ng̃ ganitóg̃ pantíg ay walág̃ puwág ag̃ iság̃ tinig na násusulat.
3. Lahát ng̃ pantíg na salikop ay káuulinigan ng̃ lakás ng̃ tatlóg̃ titik, dalawág̃ katinig at iság̃ tinig sa kanilág̃ pagitan, kahit ag̃ tinig kailán man ay lagig̃ tagô.
4. Sa ano mag̃ pag̃yayari ay hindî tátagós ag̃ iság̃ katinig sa kapuwà katinig sa mg̃a pantíg ng̃ Tagalog.
5. Ag̃ mg̃a tinig na násusulat ay hindî kailán man mag̃yayarig̃ bumuô ng̃ pantíg sa kasunód o sa sinundág̃ katinig.
6. Walág̃ kambál na katinig sa Tagalog.
7. Walág̃ agawtinig.

1. All natural syllables can not mingle and sound as one in spite of juxtaposition. Each natural syllable has one unchanging sound.
2. All straight and suspended syllables do not write their vocalic sounds which is understood according to dotting.
3. All telescoped syllables have the consonantal power of two symbols and the vocalic sound of the first which is sandwiched between consonantals.
4. In all cases, one symbol can not cut through another.
5. The vowels are always independent, and they never form a syllable with a consonantal symbol.
6. There are no twin consonants in Tagalog.
7. There are no diphthongs in Tagalog.



*Ag̃ Halagá ng̃ Kudlít sa Tagalog*
*The Value of the Accent in the Tagalog Language*

——oOo——

1.

Ag̃ *Kudlít* ng̃ Wikag̃ Tagalog ay may tatlóg̃ urì: *Lawí, Liwà* at *Saklâ.*

1.

The accents in the Tagalog language are three: the *Lawí* or the accute, the *Liwà* or the grave, and the *Saklâ* or the circumflex.

(´)  (`)  (^)

2.

Ag̃ *Lawí* ay isáḡ kudlít na ikinikintál sa hanáy ng̃ tálaktakan na pinag̃yáyarihan ng̃ lawig na sa kaniyá'y ibinibigáy, at ginágamit sa lahát ng̃ dako ng̃ katagâ na nag̃ag̃ailag̃an ng̃ gayog̃ tandâ sa palásulatán.

2.

The *lawí* is placed at the lower right of the consonantal and is used in any part of the word as necessity may require.

| Linis o Sunúdhulí | Sa Unag̃ Pantíg | Sa loób ng̃ katagâ | Sa Hulíg̃ Pantíg | Sa Dagság̃ Pantíg |
|---|---|---|---|---|
| *buhay* | *śasim* | *palárindig̃an* | *buháy* | *tátakbuhín* |
| *dilis* | *tátagas* | *tulúytúluyan* | *pulót* | *bibilhín* |
| *giwag̃* | *gigiwag̃* | *talátinigan* | *padpád* | *pagpúputúlputulín* |
| *pilay* | *pípilas* | *palátunugan* | *pulpól* | *pinágtalítalì* |
| *tanod* | *ṣúsukob* | *patátanurin* | *tulóy* | *tátanug̃in* |

3.

Ag̃ *Liwà* ay iság̃ urì ng̃ kudlít na ginágamit lamag̃ sa hulíg̃ dakog̃ kanan ng̃ pantíg kug̃ ag̃ katagâ ay natátapos sa iság̃ pantíg na *tuwid* larawan ng̃ diíg̃ tila binabawì.

Ag̃ mg̃a katagág̃ nagtátagláy ng̃ *Liwà* kug̃ sapian ng̃ hulapi sa bisa ng̃ mg̃a tuntunin ng̃ sálitikan ay kagyát napapahì at nagigíg̃ katagág̃ linis o sunúdhulí.

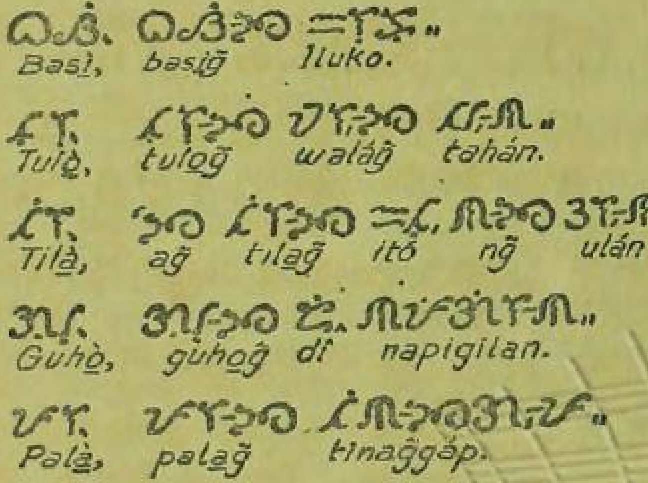
Gayari:

3.

The *liwà* is placed only at the lower right of the last syllable of a word which ends in a straight syllable with a recoiling stress.

The *liwà*-bearing words, when suffixed or conjoined by other syllables according to the rules of grammar or lexicology, automatically lose their *liwà* nature to form a clear syllable or a penult stress.

Thus:



Basi, basig̃ iluko.

Tulò, tulog̃ walág̃ tahán.

Tilà, ag̃ tilag̃ itó ng̃ ulán

Guhò, guhog̃ di napigilan.

Palà, palag̃ tinag̃gáp.

4.

Ag̃ *Saklâ* ay iság̃ urì ng̃ kudlít na ikiníkintál lamag̃ sa hulíg̃ pantíg kug̃ ag̃ katagâ ay natátapos sa iság̃ pantíg na *tuwid* na kinátitipunan ng̃ diín. Hawíg ag̃ tunóg ng̃ *saklâ* sa *liwà*, g̃uni't sa *liwa* ay may diín sa sunúd-hulíg̃ di kinúkudlitán, bagay na kaibhán nitó sa *saklâ* na kinapipisanan ng̃ diín.

Gayari:

4.

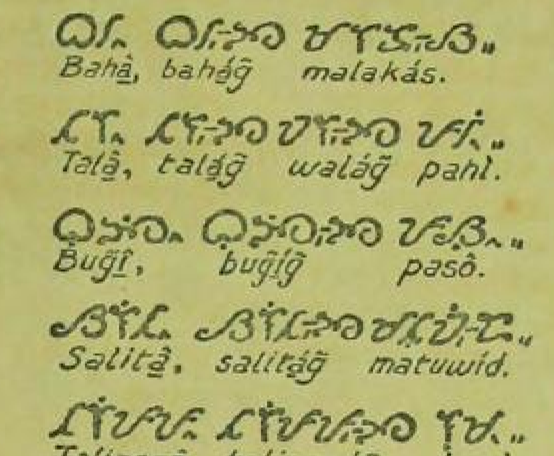
The *Saklâ* is a mark placed only at the lower right of the last syllable of a word ending in a straight syllable with a concentrated stress. The *saklâ* sound is similar to that of the *liwà*, with the difference that in the latter there is a penult stress whereas in the former all stress is concentrated on the *liwà*-stressed syllable.

Thus:

Bahâ, talâ, bug̃î, salitâ, talipapâ.

Aĝ *Saklâ* kuĝ mápaloób sa katagâ sa bisà nĝ mĝa tuntunin nĝ sálitikan ay kagyát na napápalitán nĝ *Lawí.*

The *saklâ*-bearing words, when suffixed or conjoined by other syllables according to the rules of grammar and lexicology, automatically substitute an accute or *lawí* accent for the *saklâ* or circumflex.



*Bahâ, baháĝ malakás.*

*Talâ, taláĝ waláĝ pahî.*

*Bugî, bugíĝ pasô.*

*Salitâ, salitáĝ matuwid.*

*Talipapâ, talipapáĝ lumà.*

5.

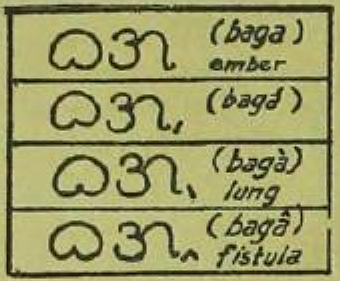
Aĝ *Halagá nĝ Kudlít* sa wikaĝ Tagalog ay dî matátawaran, sapagká't itó'y nagbábadhâ nĝ kaibhán nĝ kahulugán nĝ mĝa katagâ saĝayon sa tagláy na kudlít. Dahil dito'y dapat na mákilala, gamitin sa pagsulat at patunugín sa pagbigkás. Marami aĝ mĝa salitáĝ magkatulad aĝ pagkakátitik at pagkakápantig, ĝuni't magkaibá aĝ kahulugán dahil lamaĝ sa kudlít.

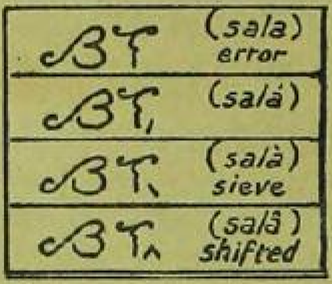
Halimbawà: Aĝ apat na tunóg nĝ *a* ay mápapansin sa sumúsunod:

5.

The accent mark in Tagalog is indispensable for it distinguishes the meaning of the words. For this reason, the accents must be recognized, used in writing and sounded in pronunciation. Many are the words using the same letters in the same order, but varying in meaning according to the accentuation.

## Sanayan--Exercise


(baga)
ember
(bagá)
(bagà)
lung
(bagâ)
fistula


(sala)
error
(salá)
(salà)
sieve
(salâ)
shifted

Ag̃ buhay ng̃ gamógamó ay lubhág̃ maigsî.

Ag̃ buháy na gamógamó ay naglálarô sa ilawán.

¿ Ikáw bagá ay dumalaw?

Hindî ko náiligpit ag̃ bagà.

Pugnáw na ag̃ baga.

Kay sakit ng̃ akig̃ bagâ.

Sala ag̃ pagkakásulat.

Salá ag̃ gawin mog̃ bakod.

Salà ag̃ gamitin upag̃ luminaw.

Salâ na kaya't malinaw.

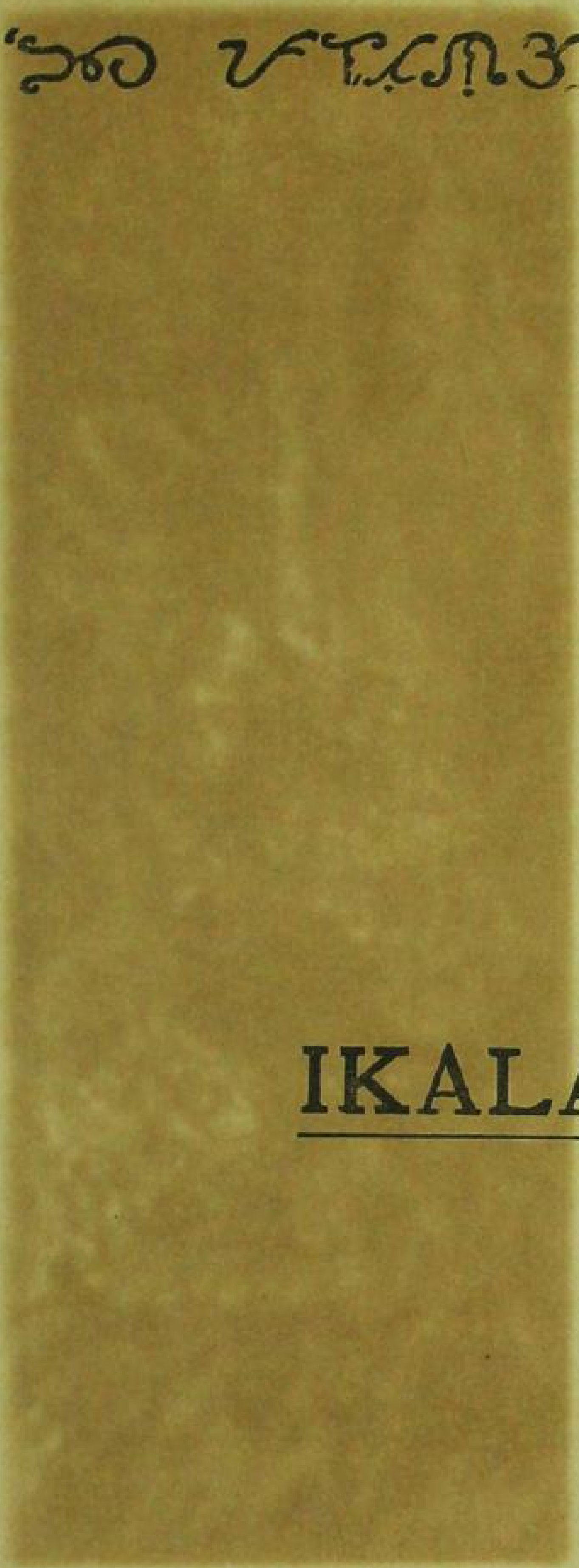
Pasô ng̃ halaman ag̃ dalá ko sa iyo.

Pasò ag̃ nápalâ ko sa pagsisigâ.

Ag̃ bag̃â ay nabasag.

Ag̃ bag̃â ay matibay na haligi.

ᜁᜃ ᜊᜈ᜔ᜑᜌ᜔ᜐ-ᜌ



# IKALAWAĞ BANHAY

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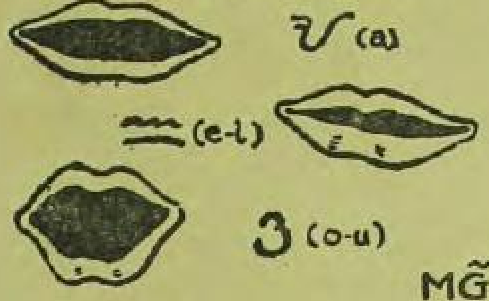
TAGALOG PHONETICS

# AG̃ PALÁTUNUGAN NG̃ WIKAG̃ TAGALOG
TAGALOG PHONETICS

## MG̃A TINIG
*VOWELS*

**AYOS NG̃ BIBÍG**
*POSITION OF THE MOUTH*



| BIGKÁS<br>*PRONUNCIATION* | MG̃A TINIG<br>*VOWELS* |
|---|---|
| MALAYÀ<br>*FREE* | ᜀ (a) |
| IMPÍT<br>*COMPRESSED* | ᜁ (e-i) |
| BILÓG<br>*ROUND* | ᜂ (o-u) |

## MG̃A KATINIG
*CONSONANTS*

| | | | Labitunóg<br>*LABIALS* | G̃iptunóg<br>*DENTALS* | G̃altunóg<br>*PALATAL* | Gultunóg<br>*VELARS* | Haptunóg<br>*LARYNGEAL* |
|---|---|---|---|---|---|---|---|
| AYOS NG̃ BIBÍG<br>*POSITION OF THE MOUTH* | Tikóm<br>(*CLOSED*) | Malubáy<br>*SOFT* | ᜊ (ba) | ᜇ (da) | | ᜄ (ga) | |
| | | Paós<br>*UNVOICED* | ᜉ (pa) | ᜆ (ta) | | ᜃ (ka) | |
| | | Matibay<br>*STRONG* | ᜋ (ma) | ᜈ (na) | | | |
| | Bukás<br>(*OPEN*) | Dilinóg<br>*LINGUAL TRILLED* | | ᜎ (la) | | | |
| | | | | ᜇ (ra) | | | |
| | | Tininig<br>*SEMI-VOWEL* | ᜏ (wa) | | ᜌ (ya) | | |
| | | Tagís<br>*FRICATIVES* | | ᜐ (sa) | | | ᜑ (ha) |
| | | Humál<br>*NASAL* | | | | ᜅ (g̃a) | |

# Mg̃a Bagtig̃ ng̃ Bibig na G̃amit sa Pagbigkas

1. *Labitunóg,* ay iyaóg̃ pantíg na biníbigkás sa tulog̃ ng̃ tikóm na labì bago palayain ag̃ hag̃ig̃ lumílikhâ ng̃ tunóg.

1. *Labials* are those syllables which are expressed with the help of the folded lips prior to the liberation of air which creates the sound.

ᜊ ᜉ ᜋ ᜏ

2. *G̃iptunóg* ay iyaóg̃ pantíg na kug̃ bigkkasín ay katulog̃ ag̃ dilag̃ nakatukod sa punò ng̃ mg̃a g̃ipin, bago palayain ag̃ hag̃ig̃ lumílikhâ ng̃ tunóg.

2. *Dentals* are those syllables which are expressed with the help of the tongue resting on the rear of the teeth, prior to the liberation of air which creates the sound.

ᜇ ᜆ ᜈ ᜎ ᜐ

3. *G̃altunóg* ay iyaóg̃ pantíg na biníbigkás sa tulog̃ ng̃ dilà na nakadikit sa g̃alág̃alá bago palayain ag̃ hag̃ig̃ lumílikhâ ng̃ tunóg.

3. *Palatal* are those syllables which are expressed with the tongue pressing against the roof of the mouth, prior to the liberation of air which creates the sound.

ᜌ

4. *Gultunóg* ay iyaóg̃ pantíg na kug̃ bigkasín ay nagbubuhat sa lalamunan ag̃ tunóg.

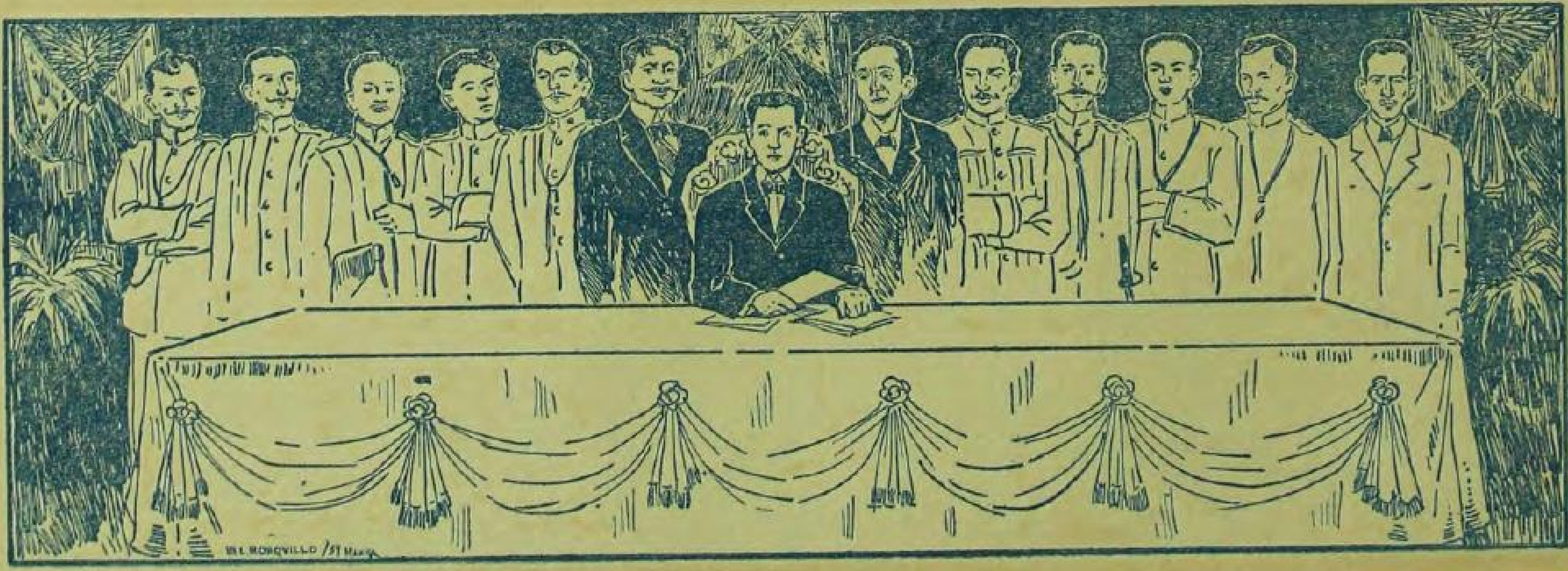
4. *Velars* are those syllables which are expressed from the throat.

ᜃ ᜄ ᜅ

5. *Haptunóg* ay iyaóg pantíg na biníbigkás buhat sa lalag̃hapan.

5. *Laryngeal* are those syllables which originate from the laryngx.

ᜑ



[illegible]

SYLLABARY

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# TALAPANTIGAN BLG̃. 1

## MG̃A PANTIG NA LIKAS

### MG̃A TINIG

| | | |
|---|---|---|
| ᜀ | ᜁ | ᜂ |
| A | E-I | O-U |

## MG̃A PANTIG NA TUWID

### MG̃A KATINIG

| | | |
|---|---|---|
| ᜊ = BA | ᜊᜒ = BE-BI | ᜊᜓ = BO-BU |
| ᜃ = KA | ᜃᜒ = KE-KI | ᜃᜓ = KO-KU |
| ᜇ = DA | ᜇᜒ = DE-DI | ᜇᜓ = DO-DU |
| ᜄ = GA | ᜄᜒ = GE-GI | ᜄᜓ = GO-GU |
| ᜑ = HA | ᜑᜒ = HE-HI | ᜑᜓ = HO-HU |
| ᜎ = LA | ᜎᜒ = LE-LI | ᜎᜓ = LO-LU |
| ᜋ = MA | ᜋᜒ = ME-MI | ᜋᜓ = MO-MU |
| ᜈ = NA | ᜈᜒ = NE-NI | ᜈᜓ = NO-NU |
| ᜅ = G̃A (nga) | ᜅᜒ = G̃E-G̃I (nge)-(ngi) | ᜅᜓ = G̃O-G̃U (ngo)-(ngu) |
| ᜉ = PA | ᜉᜒ = PE-PI | ᜉᜓ = PO-PU |
| ᜐ = SA | ᜐᜒ = SE-SI | ᜐᜓ = SO-SU |
| ᜆ = TA | ᜆᜒ = TE-TI | ᜆᜓ = TO-TU |
| ᜏ = WA | ᜏᜒ = WE-WI | ᜏᜓ = WO-WU |
| ᜌ = YA | ᜌᜒ = YE-YI | ᜌᜓ = YO-YU |

# TALAPANTIGAN BLG̃. 2

## MG̃A PANTIG NA BITIN

| | | |
|---|---|---|
| ᜊ᜔ = AB | ᜊᜒ᜔ = EB-IB | ᜊᜓ᜔ = OB-UB |
| ᜃ᜔ = AK | ᜃᜒ᜔ = EK-IK | ᜃᜓ᜔ = OK-UK |
| ᜇ᜔ = AD | ᜇᜒ᜔ = ED-ID | ᜇᜓ᜔ = OD-UD |
| ᜄ᜔ = AG | ᜄᜒ᜔ = EG-IG | ᜄᜓ᜔ = OG-UG |
| ᜑ᜔ = AH | ᜑᜒ᜔ = EH-IH | ᜑᜓ᜔ = OH-UH |
| ᜎ᜔ = AL | ᜎᜒ᜔ = EL-IL | ᜎᜓ᜔ = OL-UL |
| ᜋ᜔ = AM | ᜋᜒ᜔ = EM-IM | ᜋᜓ᜔ = OM-UM |
| ᜈ᜔ = AN | ᜈᜒ᜔ = EN-IN | ᜈᜓ᜔ = ON-UN |
| ᜅ᜔ = AG̃ | ᜅᜒ᜔ = EG̃-IG̃ | ᜅᜓ᜔ = OG̃-UG̃. |
| ᜉ᜔ = AP | ᜉᜒ᜔ = EP-IP | ᜉᜓ᜔ = OP-UP |
| ᜐ᜔ = AS | ᜐᜒ᜔ = ES-IS | ᜐᜓ᜔ = OS-US |
| ᜆ᜔ = AT | ᜆᜒ᜔ = ET-IT | ᜆᜓ᜔ = OT-UT |
| ᜏ᜔ = AW | ᜏᜒ᜔ = EW-IW | ᜏᜓ᜔ = OW-UW |
| ᜌ᜔ = AY | ᜌᜒ᜔ = EY-IY | ᜌᜓ᜔ = OY-UY |

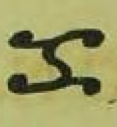
# TALAPANTIGAN BLG̃. 3

ᜊ

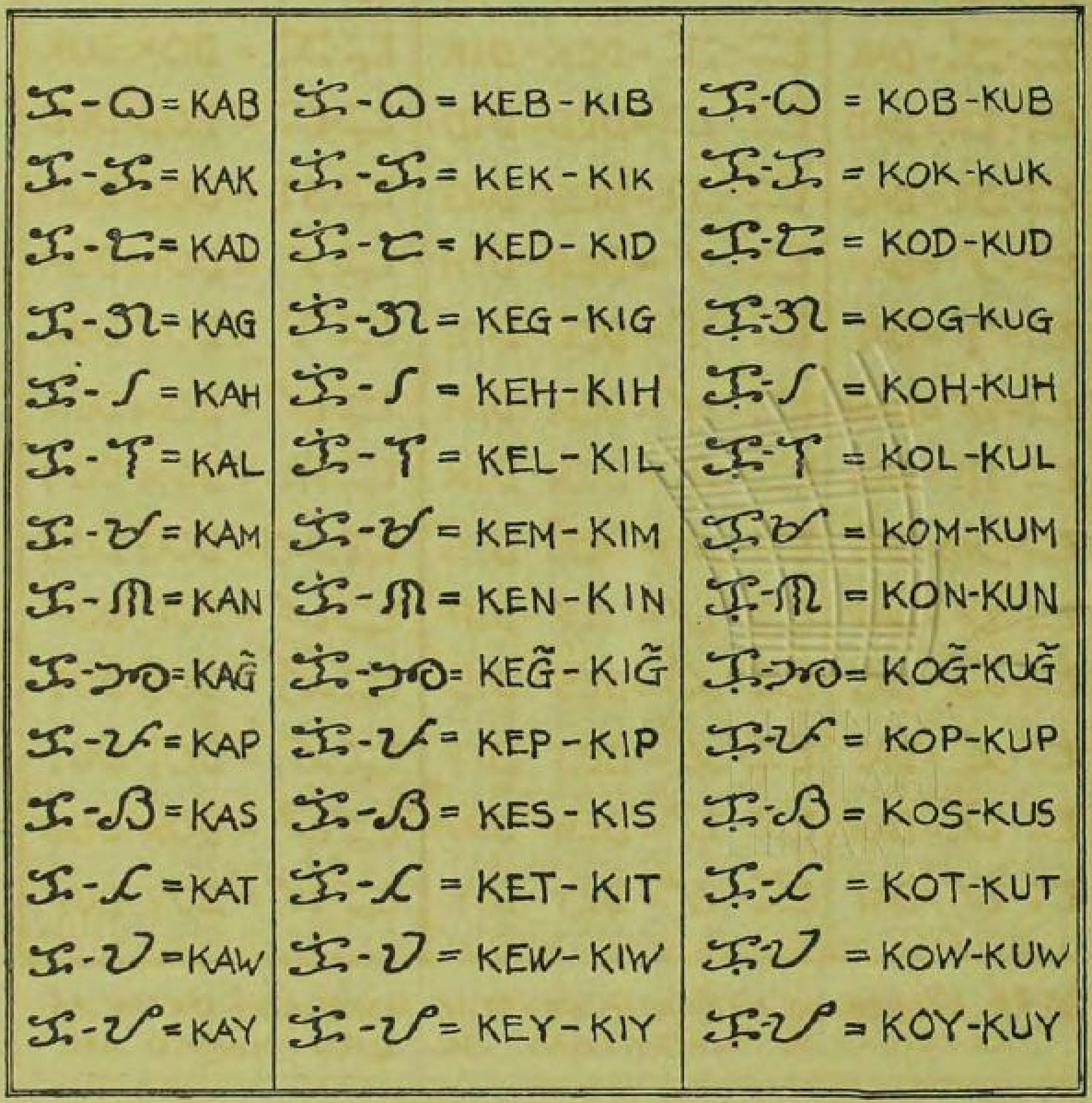
## MG̃A PANTIG NA SALIKOP

| | | |
|---|---|---|
| ᜊ-ᜊ = BAB | ᜊᜒ-ᜊ = BEB-BIB | ᜊᜓ-ᜊ = BOB-BUB |
| ᜊ-ᜃ = BAK | ᜊᜒ-ᜃ = BEK-BIK | ᜊᜓ-ᜃ = BOK-BUK |
| ᜊ-ᜇ = BAD | ᜊᜒ-ᜇ = BED-BID | ᜊᜓ-ᜇ = BOD-BUD |
| ᜊ-ᜄ = BAG | ᜊᜒ-ᜄ = BEG-BIG | ᜊᜓ-ᜄ = BOG-BUG |
| ᜊ-ᜑ = BAH | ᜊᜒ-ᜑ = BEH-BIH | ᜊᜓ-ᜑ = BOH-BUH |
| ᜊ-ᜎ = BAL | ᜊᜒ-ᜎ = BEL-BIL | ᜊᜓ-ᜎ = BOL-BUL |
| ᜊ-ᜋ = BAM | ᜊᜒ-ᜋ = BEM-BIM | ᜊᜓ-ᜋ = BOM-BUM |
| ᜊ-ᜈ = BAN | ᜊᜒ-ᜈ = BEN-BIN | ᜊᜓ-ᜈ = BON-BUN |
| ᜊ-ᜅ = BAG̃ | ᜊᜒ-ᜅ = BEG̃-BIG̃ | ᜊᜓ-ᜅ = BOG̃-BUG̃ |
| ᜊ-ᜉ = BAP | ᜊᜒ-ᜉ = BEP-BIP | ᜊᜓ-ᜉ = BOP-BUP |
| ᜊ-ᜐ = BAS | ᜊᜒ-ᜐ = BES-BIS | ᜊᜓ-ᜐ = BOS-BUS |
| ᜊ-ᜆ = BAT | ᜊᜒ-ᜆ = BET-BIT | ᜊᜓ-ᜆ = BOT-BUT |
| ᜊ-ᜏ = BAW | ᜊᜒ-ᜏ = BEW-BIW | ᜊᜓ-ᜏ = BOW-BUW |
| ᜊ-ᜌ = BAY | ᜊᜒ-ᜌ = BEY-BIY | ᜊᜓ-ᜌ = BOY-BUY |

# TALAPANTIGAN BLG. 3

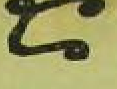


## MGA PANTIG NA SALIKOP

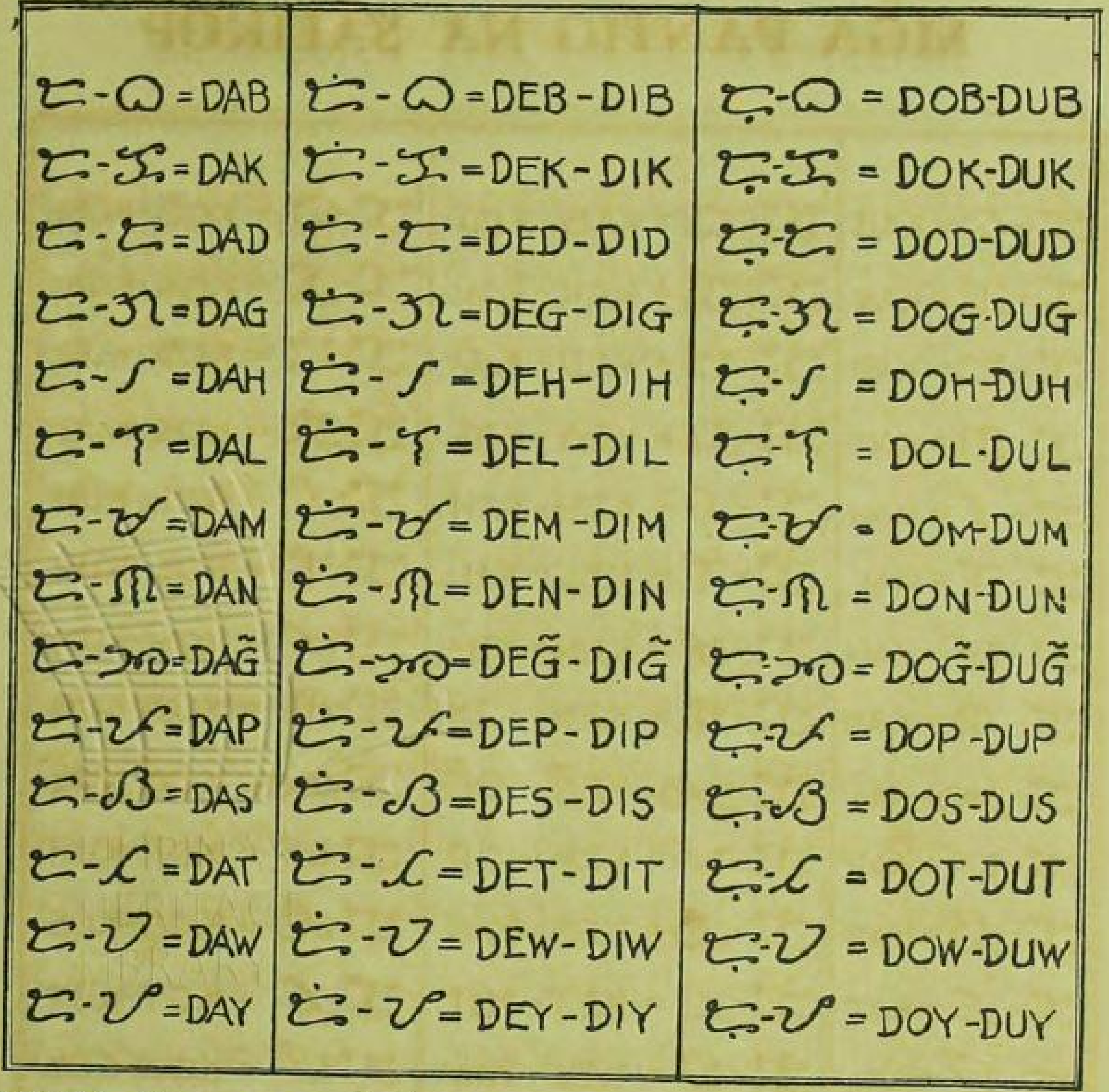


| | | |
|---|---|---|
| = KAB | = KEB - KIB | = KOB - KUB |
| = KAK | = KEK - KIK | = KOK - KUK |
| = KAD | = KED - KID | = KOD - KUD |
| = KAG | = KEG - KIG | = KOG - KUG |
| = KAH | = KEH - KIH | = KOH - KUH |
| = KAL | = KEL - KIL | = KOL - KUL |
| = KAM | = KEM - KIM | = KOM - KUM |
| = KAN | = KEN - KIN | = KON - KUN |
| = KAG̃ | = KEG̃ - KIG̃ | = KOG̃ - KUG̃ |
| = KAP | = KEP - KIP | = KOP - KUP |
| = KAS | = KES - KIS | = KOS - KUS |
| = KAT | = KET - KIT | = KOT - KUT |
| = KAW | = KEW - KIW | = KOW - KUW |
| = KAY | = KEY - KIY | = KOY - KUY |

# TALAPANTIGAN BLĞ. 3



## MĞA PANTIG NA SALIKOP



| | | |
|---|---|---|
| = DAB | = DEB - DIB | = DOB-DUB |
| = DAK | = DEK - DIK | = DOK-DUK |
| = DAD | = DED - DID | = DOD-DUD |
| = DAG | = DEG - DIG | = DOG-DUG |
| = DAH | = DEH - DIH | = DOH-DUH |
| = DAL | = DEL - DIL | = DOL-DUL |
| = DAM | = DEM - DIM | = DOM-DUM |
| = DAN | = DEN - DIN | = DON-DUN |
| = DAĞ | = DEĞ - DIĞ | = DOĞ-DUĞ |
| = DAP | = DEP - DIP | = DOP-DUP |
| = DAS | = DES - DIS | = DOS-DUS |
| = DAT | = DET - DIT | = DOT-DUT |
| = DAW | = DEW - DIW | = DOW-DUW |
| = DAY | = DEY - DIY | = DOY-DUY |

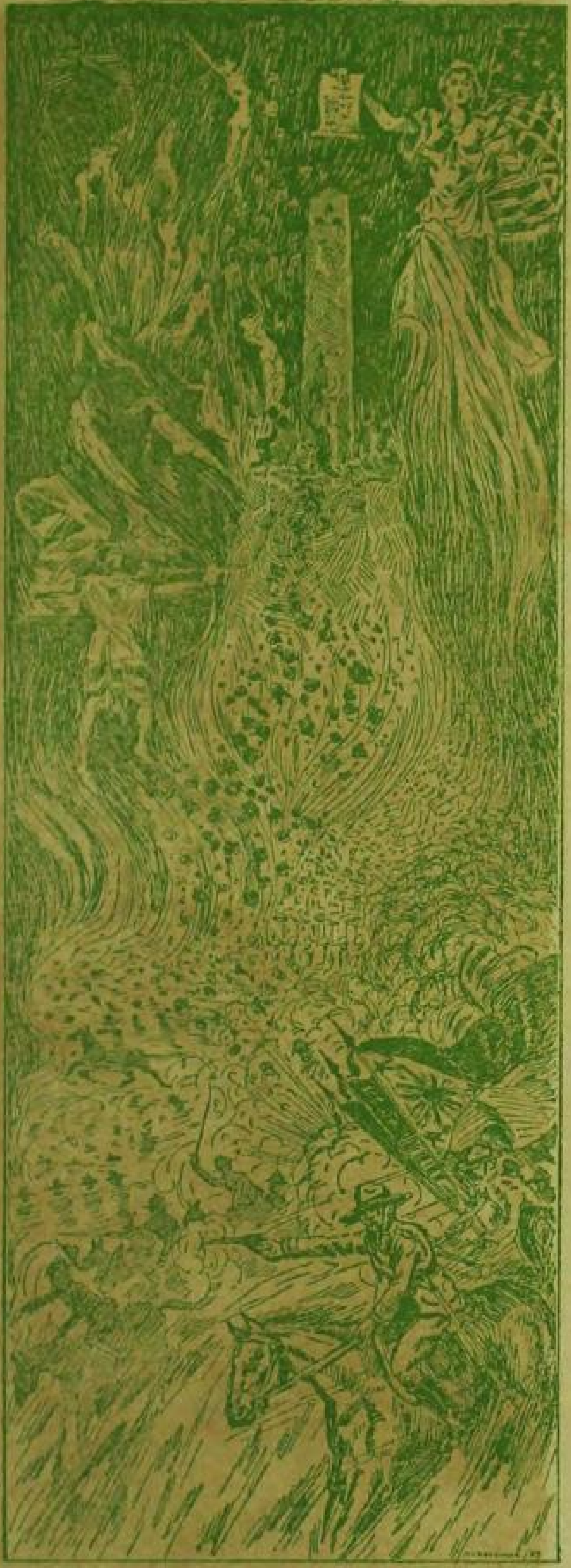
* DA-RA *NAGBABAGO AĞ PANTIG NA ITO NG TUNOG KUĞ GAYON AĞ KAHILIĞAN NG PALATUNUGAN. HAL.:* DITO - NARITO */BP*

# TALAPANTIGAN BLG̃. 3

## ᜄ

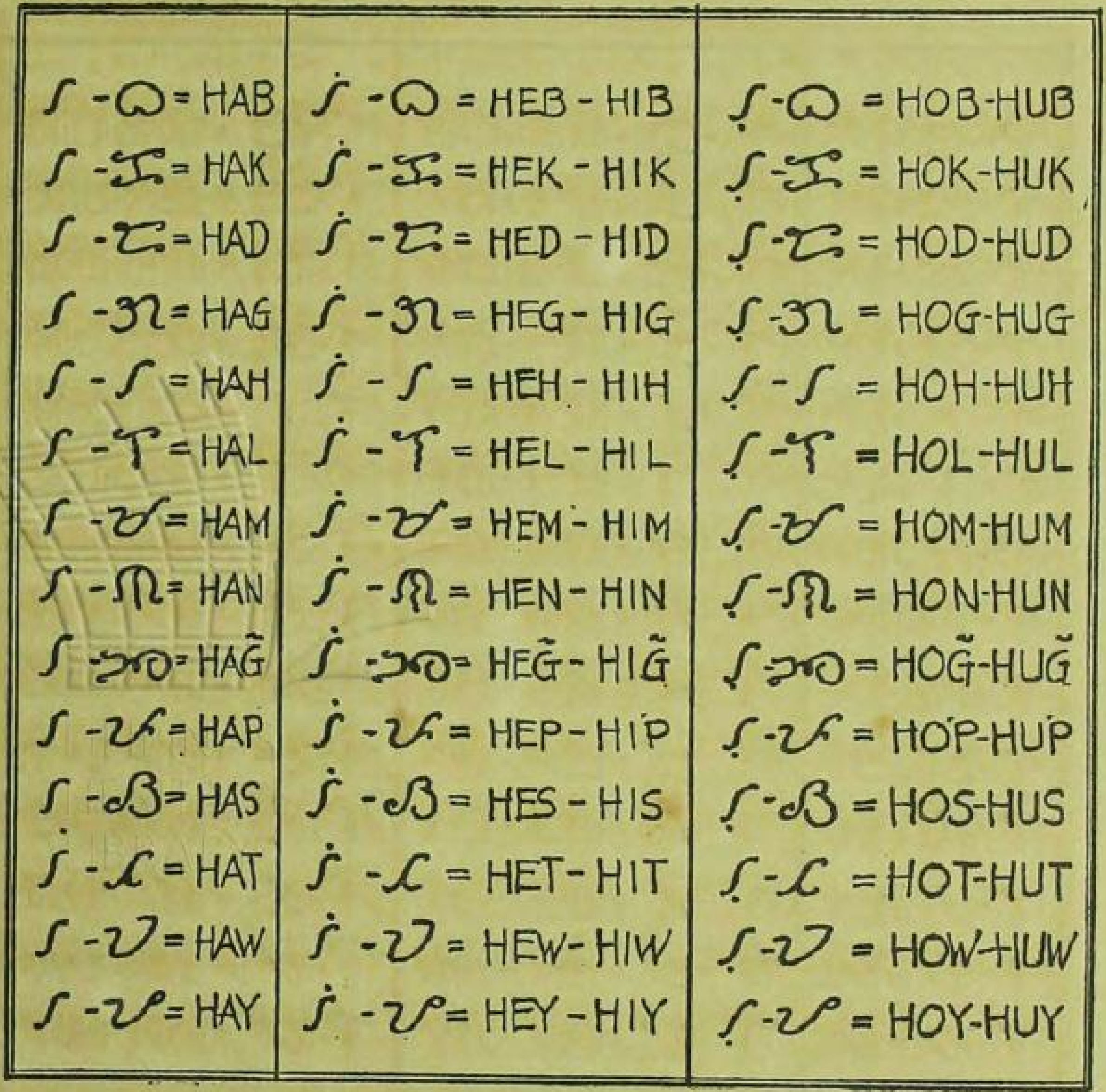
## MG̃A PANTIG NA SALIKOP

| | | |
|---|---|---|
| ᜄ-ᜊ = GAB | ᜄᜒ-ᜊ = GEB - GIB | ᜄᜓ-ᜊ = GOB-GUB |
| ᜄ-ᜃ = GAK | ᜄᜒ-ᜃ = GEK - GIK | ᜄᜓ-ᜃ = GOK-GUK |
| ᜄ-ᜇ = GAD | ᜄᜒ-ᜇ = GED - GID | ᜄᜓ-ᜇ = GOD-GUD |
| ᜄ-ᜄ = GAG | ᜄᜒ-ᜄ = GEG - GIG | ᜄᜓ-ᜄ = GOG-GUG |
| ᜄ-ᜑ = GAH | ᜄᜒ-ᜑ = GEH - GIH | ᜄᜓ-ᜑ = GOH-GUH |
| ᜄ-ᜎ = GAL | ᜄᜒ-ᜎ = GEL - GIL | ᜄᜓ-ᜎ = GOL-GUL |
| ᜄ-ᜋ = GAM | ᜄᜒ-ᜋ = GEM - GIM | ᜄᜓ-ᜋ = GOM-GUM |
| ᜄ-ᜈ = GAN | ᜄᜒ-ᜈ = GEN - GIN | ᜄᜓ-ᜈ = GON-GUN |
| ᜄ-ᜅ = GAG̃ | ᜄᜒ-ᜅ = GEG̃ - GIG̃ | ᜄᜓ-ᜅ = GOG̃-GUG̃ |
| ᜄ-ᜉ = GAP | ᜄᜒ-ᜉ = GEP - GIP | ᜄᜓ-ᜉ = GOP-GUP |
| ᜄ-ᜐ = GAS | ᜄᜒ-ᜐ = GES - GIS | ᜄᜓ-ᜐ = GOS-GUS |
| ᜄ-ᜆ = GAT | ᜄᜒ-ᜆ = GET - GIT | ᜄᜓ-ᜆ = GOT-GUT |
| ᜄ-ᜏ = GAW | ᜄᜒ-ᜏ = GEW - GIW | ᜄᜓ-ᜏ = GOW-GUW |
| ᜄ-ᜌ = GAY | ᜄᜒ-ᜌ = GEY - GIY | ᜄᜓ-ᜌ = GOY-GUY |



# TALAPANTIGAN BLG̃. 3

## MG̃A PANTIG NA SALIKOP



| | | |
|---|---|---|
| HAB | HEB - HIB | HOB-HUB |
| HAK | HEK - HIK | HOK-HUK |
| HAD | HED - HID | HOD-HUD |
| HAG | HEG - HIG | HOG-HUG |
| HAH | HEH - HIH | HOH-HUH |
| HAL | HEL - HIL | HOL-HUL |
| HAM | HEM - HIM | HOM-HUM |
| HAN | HEN - HIN | HON-HUN |
| HAG̃ | HEG̃ - HIG̃ | HOG̃-HUG̃ |
| HAP | HEP - HIP | HOP-HUP |
| HAS | HES - HIS | HOS-HUS |
| HAT | HET - HIT | HOT-HUT |
| HAW | HEW - HIW | HOW-HUW |
| HAY | HEY - HIY | HOY-HUY |

# TALAPANTIGAN BLG̃. 3

ᜎ

## MG̃A PANTIG NA SALIKOP

| | | |
|---|---|---|
| ᜎ-ᜊ=LAB | ᜎᜒ-ᜊ=LEB-LIB | ᜎᜓ-ᜊ=LOB-LUB |
| ᜎ-ᜃ=LAK | ᜎᜒ-ᜃ=LEK-LIK | ᜎᜓ-ᜃ=LOK-LUK |
| ᜎ-ᜇ=LAD | ᜎᜒ-ᜇ=LED-LID | ᜎᜓ-ᜇ=LOD-LUD |
| ᜎ-ᜄ=LAG | ᜎᜒ-ᜄ=LEG-LIG | ᜎᜓ-ᜄ=LOG-LUG |
| ᜎ-ᜑ=LAH | ᜎᜒ-ᜑ=LEH-LIH | ᜎᜓ-ᜑ=LOH-LUH |
| ᜎ-ᜎ=LAL | ᜎᜒ-ᜎ=LEL-LIL | ᜎᜓ-ᜎ=LOL-LUL |
| ᜎ-ᜋ=LAM | ᜎᜒ-ᜋ=LEM-LIM | ᜎᜓ-ᜋ=LOM-LUM |
| ᜎ-ᜈ=LAN | ᜎᜒ-ᜈ=LEN-LIN | ᜎᜓ-ᜈ=LON-LUN |
| ᜎ-ᜅ=LAG̃ | ᜎᜒ-ᜅ=LEG̃-LIG̃ | ᜎᜓ-ᜅ=LOG̃-LUG̃ |
| ᜎ-ᜉ=LAP | ᜎᜒ-ᜉ=LEP-LIP | ᜎᜓ-ᜉ=LOP-LUP |
| ᜎ-ᜐ=LAS | ᜎᜒ-ᜐ=LES-LIS | ᜎᜓ-ᜐ=LOS-LUS |
| ᜎ-ᜆ=LAT | ᜎᜒ-ᜆ=LET-LIT | ᜎᜓ-ᜆ=LOT-LUT |
| ᜎ-ᜏ=LAW | ᜎᜒ-ᜏ=LEW-LIW | ᜎᜓ-ᜏ=LOW-LUW |
| ᜎ-ᜌ=LAY | ᜎᜒ-ᜌ=LEY-LIY | ᜎᜓ-ᜌ=LOY-LUY |

# TALAPANTIGAN BLG̃. 3

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## MG̃A PANTIG NA SALIKOP

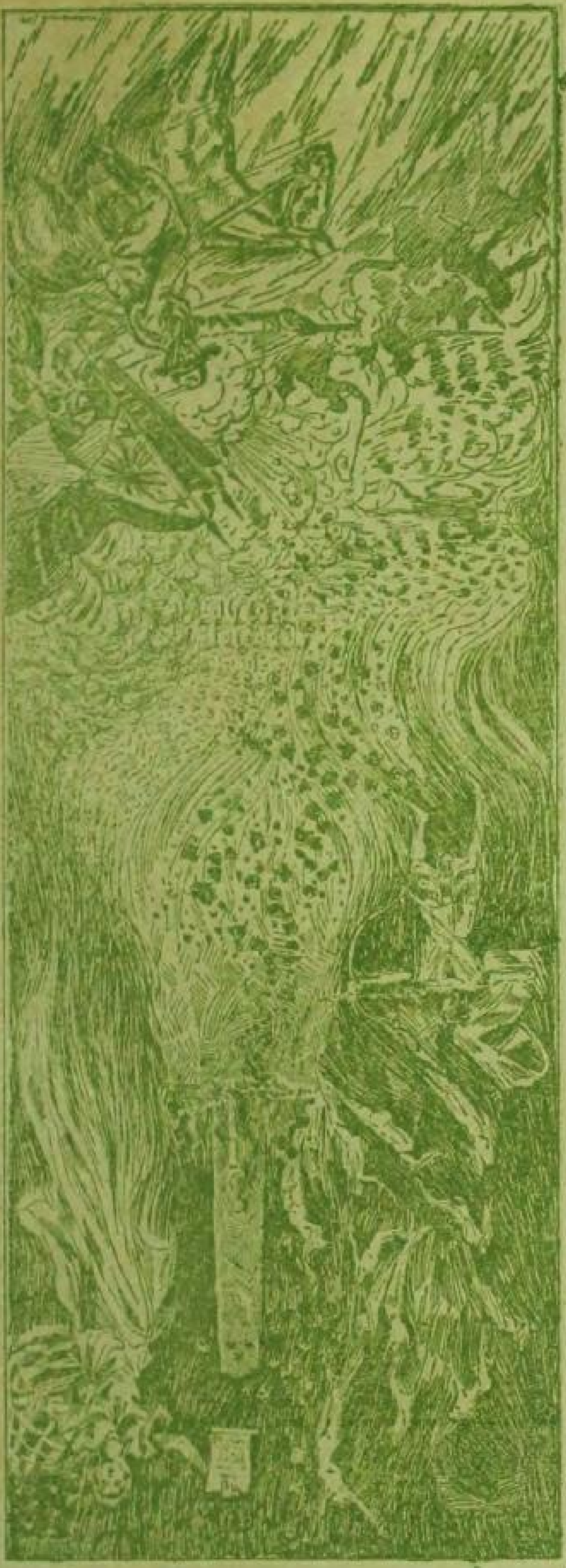
| | | |
|---|---|---|
| ᜋ-ᜊ =MAB | ᜋᜒ-ᜊ =MEB-MIB | ᜋᜓ-ᜊ =MOB-MUB |
| ᜋ-ᜃ =MAK | ᜋᜒ-ᜃ =MEK-MIK | ᜋᜓ-ᜃ =MOK-MUK |
| ᜋ-ᜇ =MAD | ᜋᜒ-ᜇ =MED-MID | ᜋᜓ-ᜇ =MOD-MUD |
| ᜋ-ᜄ =MAG | ᜋᜒ-ᜄ =MEG-MIG | ᜋᜓ-ᜄ =MOG-MUG |
| ᜋ-ᜑ =MAH | ᜋᜒ-ᜑ =MEH-MIH | ᜋᜓ-ᜑ =MOH-MUH |
| ᜋ-ᜎ =MAL | ᜋᜒ-ᜎ =MEL-MIL | ᜋᜓ-ᜎ =MOL-MUL |
| ᜋ-ᜋ =MAM | ᜋᜒ-ᜋ =MEM-MIM | ᜋᜓ-ᜋ =MOM-MUM |
| ᜋ-ᜈ =MAN | ᜋᜒ-ᜈ =MEN-MIN | ᜋᜓ-ᜈ =MON-MUN |
| ᜋ-ᜅ =MAG̃ | ᜋᜒ-ᜅ =MEG̃-MIG̃ | ᜋᜓ-ᜅ =MOG̃-MUG̃ |
| ᜋ-ᜉ =MAP | ᜋᜒ-ᜉ =MEP-MIP | ᜋᜓ-ᜉ =MOP-MUP |
| ᜋ-ᜐ =MAS | ᜋᜒ-ᜐ =MES-MIS | ᜋᜓ-ᜐ =MOS-MUS |
| ᜋ-ᜆ =MAT | ᜋᜒ-ᜆ =MET-MIT | ᜋᜓ-ᜆ =MOT-MUT |
| ᜋ-ᜏ =MAW | ᜋᜒ-ᜏ =MEW-MIW | ᜋᜓ-ᜏ =MOW-MUW |
| ᜋ-ᜌ =MAY | ᜋᜒ-ᜌ =MEY-MIY | ᜋᜓ-ᜌ =MOY-MUY |

# TALAPANTIGAN BLG̃. 3

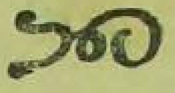
ᜈ

## MG̃A PANTIG NA SALIKOP

| | | |
|---|---|---|
| ᜈ-ᜊ = NAB | ᜈᜒ-ᜊ = NEB - NIB | ᜈᜓ-ᜊ = NOB-NUB |
| ᜈ-ᜃ = NAK | ᜈᜒ-ᜃ = NEK - NIK | ᜈᜓ-ᜃ = NOK-NUK |
| ᜈ-ᜇ = NAD | ᜈᜒ-ᜇ = NED - NID | ᜈᜓ-ᜇ = NOD-NUD |
| ᜈ-ᜄ = NAG | ᜈᜒ-ᜄ = NEG - NIG | ᜈᜓ-ᜄ = NOG-NUG |
| ᜈ-ᜑ = NAH | ᜈᜒ-ᜑ = NEH - NIH | ᜈᜓ-ᜑ = NOH-NUH |
| ᜈ-ᜎ = NAL | ᜈᜒ-ᜎ = NEL - NIL | ᜈᜓ-ᜎ = NOL-NUL |
| ᜈ-ᜋ = NAM | ᜈᜒ-ᜋ = NEM - NIM | ᜈᜓ-ᜋ = NOM-NUM |
| ᜈ-ᜈ = NAN | ᜈᜒ-ᜈ = NEN - NIN | ᜈᜓ-ᜈ = NON-NUN |
| ᜈ-ᜅ = NAG̃ | ᜈᜒ-ᜅ = NEG̃ - NIG̃ | ᜈᜓ-ᜅ = NOG̃-NUG̃ |
| ᜈ-ᜉ = NAP | ᜈᜒ-ᜉ = NEP - NIP | ᜈᜓ-ᜉ = NOP-NUP |
| ᜈ-ᜐ = NAS | ᜈᜒ-ᜐ = NES - NIS | ᜈᜓ-ᜐ = NOS-NUS |
| ᜈ-ᜆ = NAT | ᜈᜒ-ᜆ = NET - NIT | ᜈᜓ-ᜆ = NOT-NUT |
| ᜈ-ᜏ = NAW | ᜈᜒ-ᜏ = NEW - NIW | ᜈᜓ-ᜏ = NOW-NUW |
| ᜈ-ᜌ = NAY | ᜈᜒ-ᜌ = NEY - NIY | ᜈᜓ-ᜌ = NOY-NUY |



# TALAPANTIGAN BLG. 3



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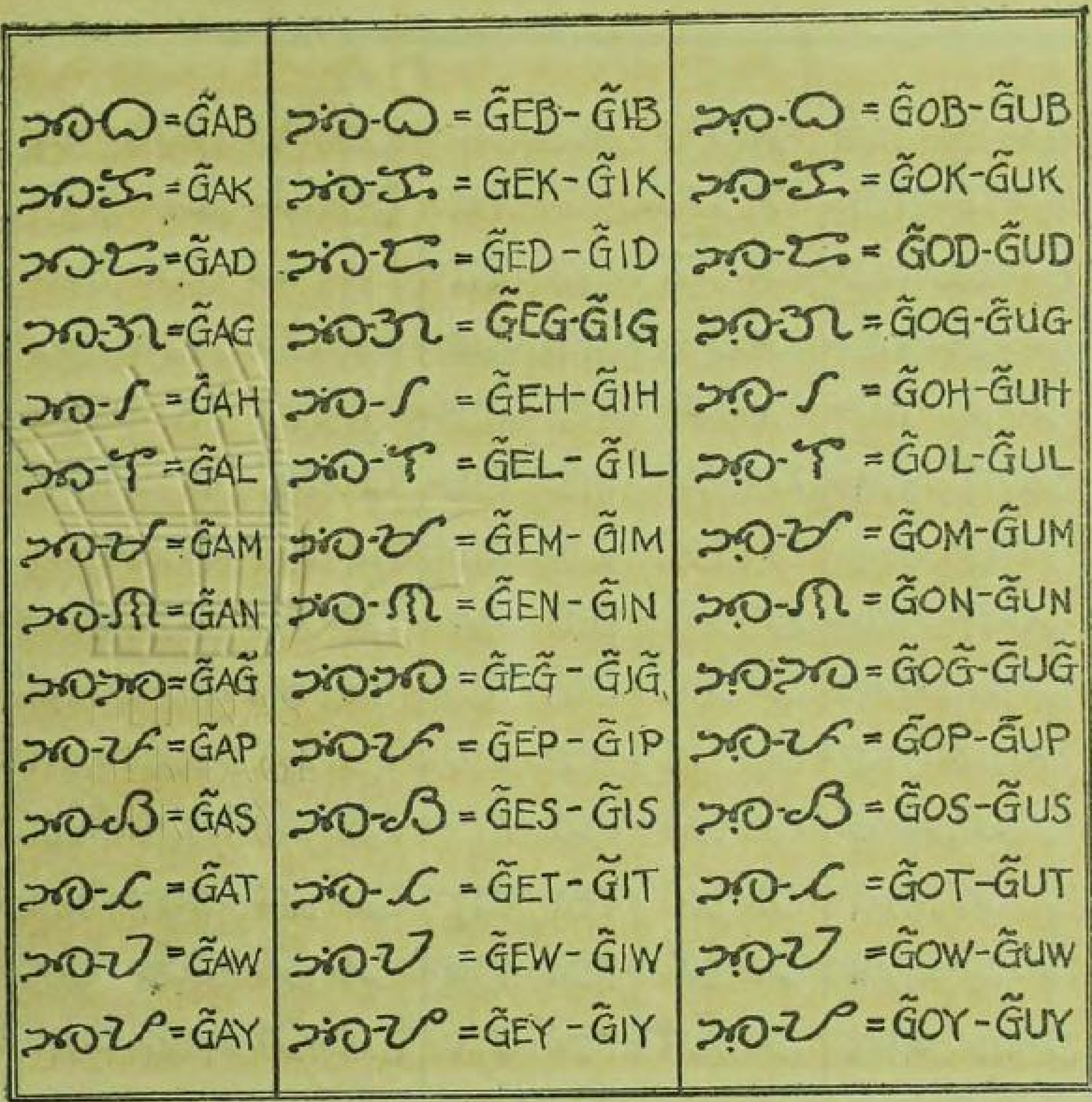
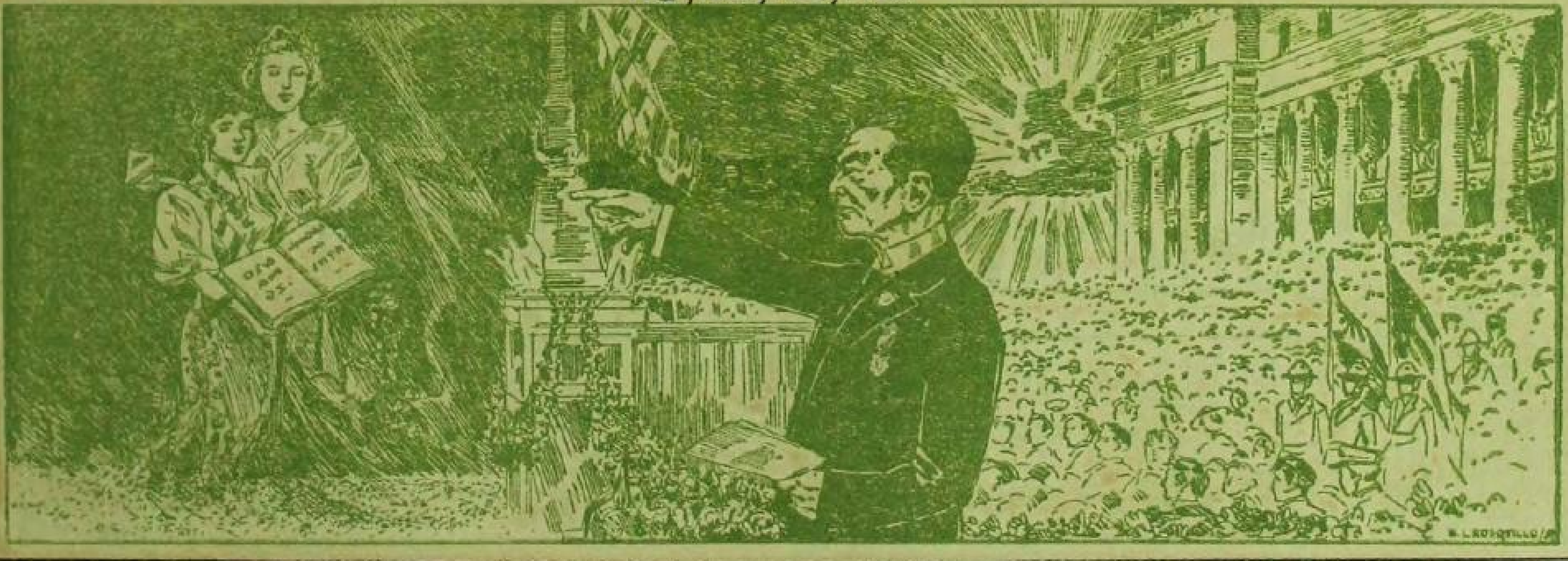
## MG̃A PANTIG NA SALIKOP



| | | |
|---|---|---|
| =G̃AB | = G̃EB - G̃IB | = G̃OB - G̃UB |
| =G̃AK | = GEK - G̃IK | = G̃OK - G̃UK |
| =G̃AD | = G̃ED - G̃ID | = G̃OD - G̃UD |
| =G̃AG | = G̃EG - G̃IG | = G̃OG - G̃UG |
| =G̃AH | = G̃EH - G̃IH | = G̃OH - G̃UH |
| =G̃AL | = G̃EL - G̃IL | = G̃OL - G̃UL |
| =G̃AM | = G̃EM - G̃IM | = G̃OM - G̃UM |
| =G̃AN | = G̃EN - G̃IN | = G̃ON - G̃UN |
| =G̃AG̃ | = G̃EG̃ - G̃IG̃ | = G̃OG̃ - G̃UG̃ |
| =G̃AP | = G̃EP - G̃IP | = G̃OP - G̃UP |
| =G̃AS | = G̃ES - G̃IS | = G̃OS - G̃US |
| =G̃AT | = G̃ET - G̃IT | = G̃OT - G̃UT |
| =G̃AW | = G̃EW - G̃IW | = G̃OW - G̃UW |
| =G̃AY | = G̃EY - G̃IY | = G̃OY - G̃UY |

* G̃ *Nagkaroón ng̃ bugsog̃ ag̃ tandâ na ay tinumbasan ng̃* NG, ÑG, NG̃, NG̃.



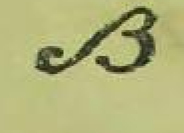
# TALAPANTIGAN BLG̃. 3

ᜉ

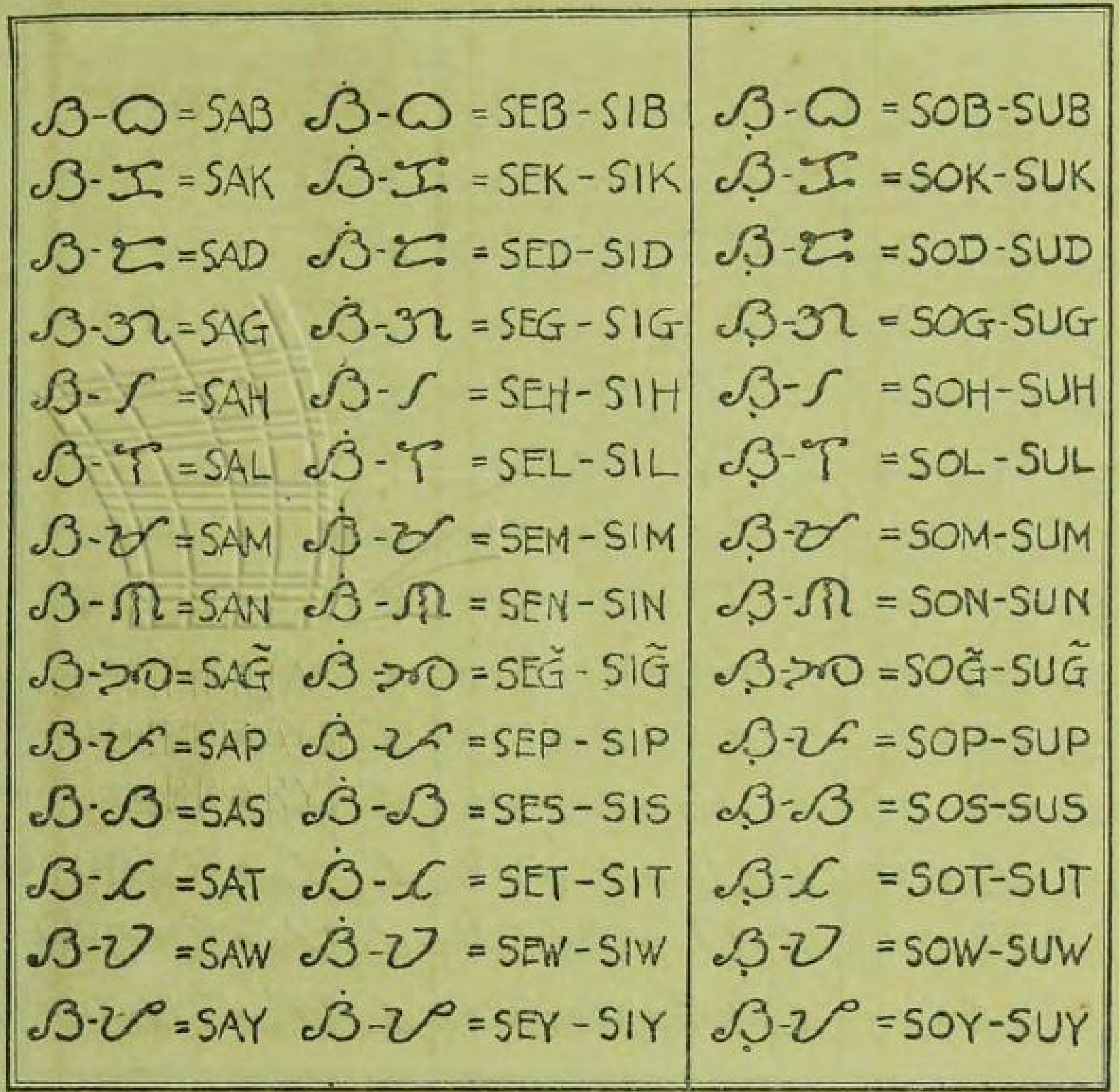
## MG̃A PANTIG NA SALIKOP

| | | |
|---|---|---|
| ᜉ-ᜊ = PAB | ᜉᜒ-ᜊ = PEB-PIB | ᜉᜓ-ᜊ = POB-PUB |
| ᜉ-ᜃ = PAK | ᜉᜒ-ᜃ = PEK-PIK | ᜉᜓ-ᜃ = POK-PUK |
| ᜉ-ᜇ = PAD | ᜉᜒ-ᜇ = PED-PID | ᜉᜓ-ᜇ = POD-PUD |
| ᜉ-ᜄ = PAG | ᜉᜒ-ᜄ = PEG-PIG | ᜉᜓ-ᜄ = POG-PUG |
| ᜉ-ᜑ = PAH | ᜉᜒ-ᜑ = PEH-PIH | ᜉᜓ-ᜑ = POH-PUH |
| ᜉ-ᜎ = PAL | ᜉᜒ-ᜎ = PEL-PIL | ᜉᜓ-ᜎ = POL-PUL |
| ᜉ-ᜋ = PAM | ᜉᜒ-ᜋ = PEM-PIM | ᜉᜓ-ᜋ = POM-PUM |
| ᜉ-ᜈ = PAN | ᜉᜒ-ᜈ = PEN-PIN | ᜉᜓ-ᜈ = PON-PUN |
| ᜉ-ᜅ = PAG̃ | ᜉᜒ-ᜅ = PEG̃-PIG̃ | ᜉᜓ-ᜅ = POG̃-PUG̃ |
| ᜉ-ᜉ = PAP | ᜉᜒ-ᜉ = PEP-PIP | ᜉᜓ-ᜉ = POP-PUP |
| ᜉ-ᜐ = PAS | ᜉᜒ-ᜐ = PES-PIS | ᜉᜓ-ᜐ = POS-PUS |
| ᜉ-ᜆ = PAT | ᜉᜒ-ᜆ = PET-PIT | ᜉᜓ-ᜆ = POT-PUT |
| ᜉ-ᜏ = PAW | ᜉᜒ-ᜏ = PEW-PIW | ᜉᜓ-ᜏ = POW-PUW |
| ᜉ-ᜌ = PAY | ᜉᜒ-ᜌ = PEY-PIY | ᜉᜓ-ᜌ = POY-PUY |

# TALAPANTIGAN BLG. 3

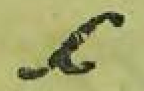


## MG̃A PANTIG NA SALIKOP

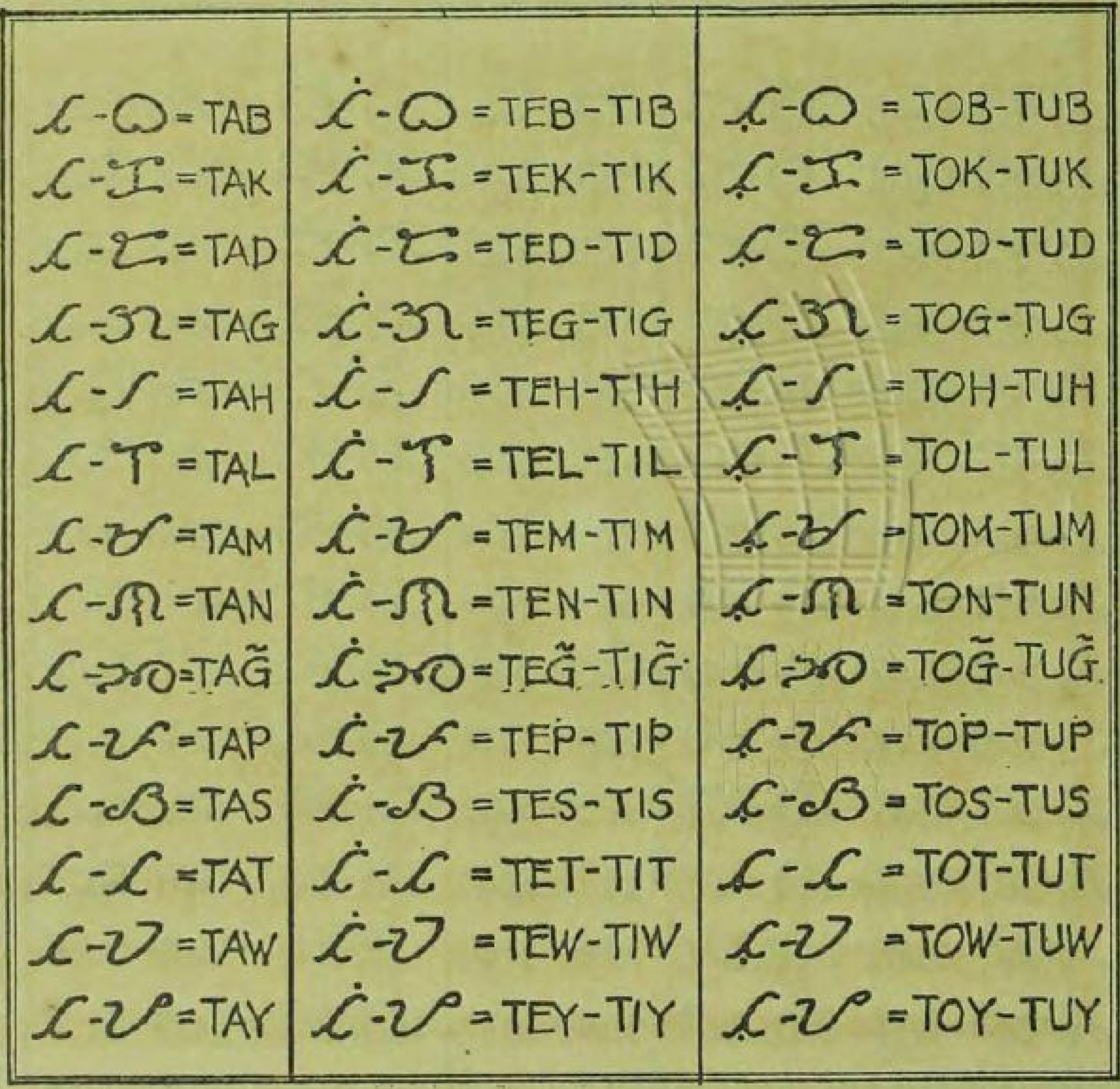


| | | |
|---|---|---|
| = SAB | = SEB - SIB | = SOB-SUB |
| = SAK | = SEK - SIK | = SOK-SUK |
| = SAD | = SED - SID | = SOD-SUD |
| = SAG | = SEG - SIG | = SOG-SUG |
| = SAH | = SEH - SIH | = SOH-SUH |
| = SAL | = SEL - SIL | = SOL - SUL |
| = SAM | = SEM - SIM | = SOM-SUM |
| = SAN | = SEN - SIN | = SON-SUN |
| = SAG̃ | = SEG̃ - SIG̃ | = SOG̃-SUG̃ |
| = SAP | = SEP - SIP | = SOP-SUP |
| = SAS | = SES - SIS | = SOS-SUS |
| = SAT | = SET - SIT | = SOT-SUT |
| = SAW | = SEW - SIW | = SOW-SUW |
| = SAY | = SEY - SIY | = SOY-SUY |

# TALAPANTIGAN BLG̃. 3



## MG̃A PANTIG NA SALIKOP



| | | |
|---|---|---|
| = TAB | = TEB - TIB | = TOB - TUB |
| = TAK | = TEK - TIK | = TOK - TUK |
| = TAD | = TED - TID | = TOD - TUD |
| = TAG | = TEG - TIG | = TOG - TUG |
| = TAH | = TEH - TIH | = TOH - TUH |
| = TAL | = TEL - TIL | = TOL - TUL |
| = TAM | = TEM - TIM | = TOM - TUM |
| = TAN | = TEN - TIN | = TON - TUN |
| = TAG̃ | = TEG̃ - TIG̃ | = TOG̃ - TUG̃ |
| = TAP | = TEP - TIP | = TOP - TUP |
| = TAS | = TES - TIS | = TOS - TUS |
| = TAT | = TET - TIT | = TOT - TUT |
| = TAW | = TEW - TIW | = TOW - TUW |
| = TAY | = TEY - TIY | = TOY - TUY |

# TALAPANTIGAN BLG̃. 3

ᜏ

## MG̃A PANTIG NA SALIKOP

| | | |
|---|---|---|
| ᜏ-ᜊ =WAB | ᜏᜒ-ᜊ =WEB-WIB | ᜏᜓ-ᜊ =WOB-WUB |
| ᜏ-ᜃ =WAK | ᜏᜒ-ᜃ =WEK-WIK | ᜏᜓ-ᜃ =WOK-WUK |
| ᜏ-ᜇ =WAD | ᜏᜒ-ᜇ =WED-WID | ᜏᜓ-ᜇ =WOD-WUD |
| ᜏ-ᜄ =WAG | ᜏᜒ-ᜄ =WEG-WIG | ᜏᜓ-ᜄ =WOG-WUG |
| ᜏ-ᜑ =WAH | ᜏᜒ-ᜑ =WEH-WIH | ᜏᜓ-ᜑ =WOH-WUH |
| ᜏ-ᜎ =WAL | ᜏᜒ-ᜎ =WEL-WIL | ᜏᜓ-ᜎ =WOL-WUL |
| ᜏ-ᜋ =WAM | ᜏᜒ-ᜋ =WEM-WIM | ᜏᜓ-ᜋ =WOM-WUM |
| ᜏ-ᜈ =WAN | ᜏᜒ-ᜈ =WEN-WIN | ᜏᜓ-ᜈ =WON-WUN |
| ᜏ-ᜅ =WAG̃ | ᜏᜒ-ᜅ =WEG̃-WIG̃ | ᜏᜓ-ᜅ =WOG̃-WUG̃ |
| ᜏ-ᜉ =WAP | ᜏᜒ-ᜉ =WEP-WIP | ᜏᜓ-ᜉ =WOP-WUP |
| ᜏ-ᜐ =WAS | ᜏᜒ-ᜐ =WES-WIS | ᜏᜓ-ᜐ =WOS-WUS |
| ᜏ-ᜆ =WAT | ᜏᜒ-ᜆ =WET-WIT | ᜏᜓ-ᜆ =WOT-WUT |
| ᜏ-ᜏ =WAW | ᜏᜒ-ᜏ =WEW-WIW | ᜏᜓ-ᜏ =WOW-WUW |
| ᜏ-ᜌ =WAY | ᜏᜒ-ᜌ =WEY-WIY | ᜏᜓ-ᜌ =WOY-WUY |

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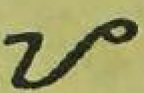
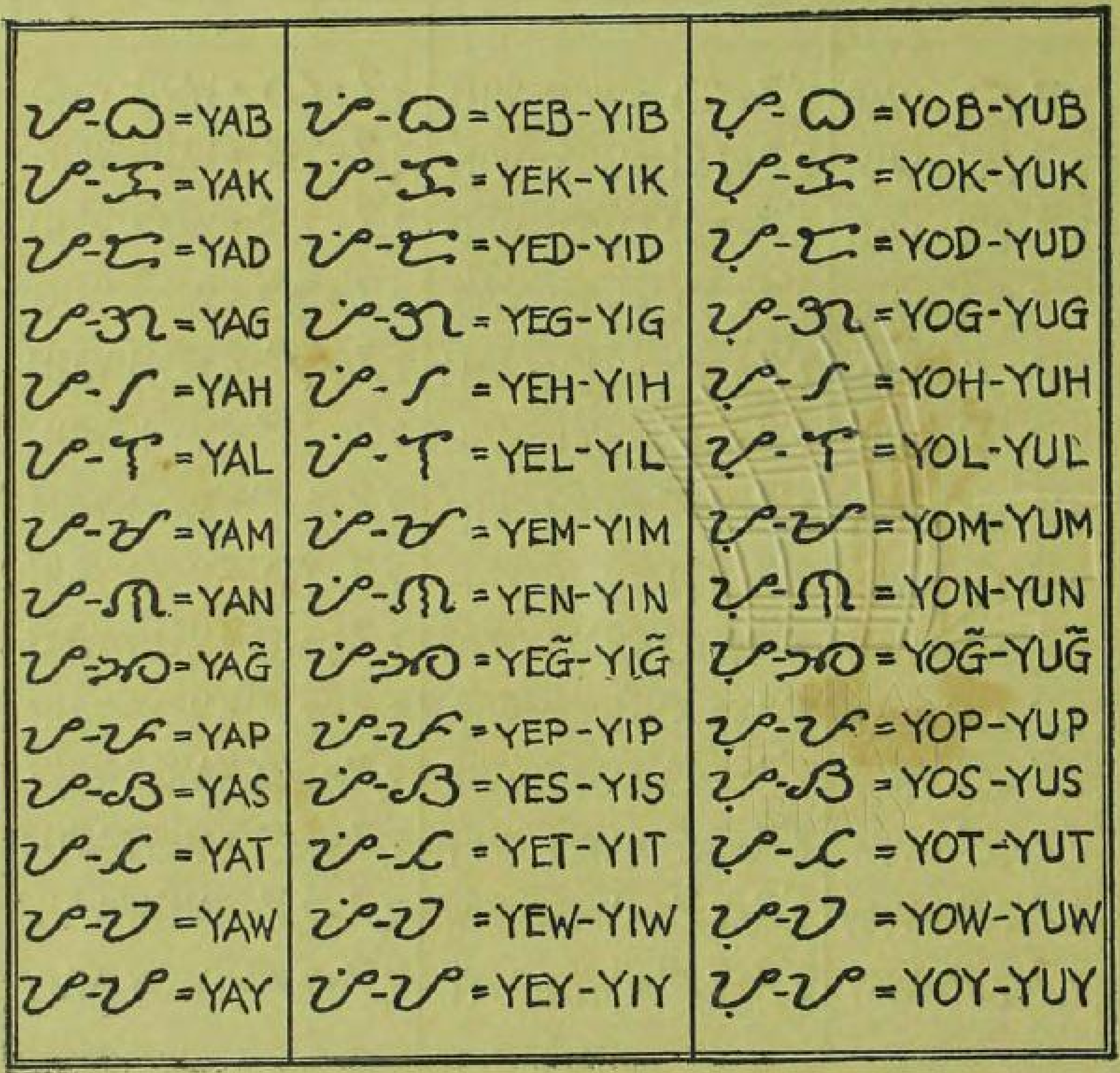
# TALAPANTIGAN BLG̃. 3



## MG̃A PANTIG NA SALIKOP



| | | |
|---|---|---|
| = YAB | = YEB-YIB | = YOB-YUB |
| = YAK | = YEK-YIK | = YOK-YUK |
| = YAD | = YED-YID | = YOD-YUD |
| = YAG | = YEG-YIG | = YOG-YUG |
| = YAH | = YEH-YIH | = YOH-YUH |
| = YAL | = YEL-YIL | = YOL-YUL |
| = YAM | = YEM-YIM | = YOM-YUM |
| = YAN | = YEN-YIN | = YON-YUN |
| = YAG̃ | = YEG̃-YIG̃ | = YOG̃-YUG̃ |
| = YAP | = YEP-YIP | = YOP-YUP |
| = YAS | = YES-YIS | = YOS-YUS |
| = YAT | = YET-YIT | = YOT-YUT |
| = YAW | = YEW-YIW | = YOW-YUW |
| = YAY | = YEY-YIY | = YOY-YUY |

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Parts of the
Human Body

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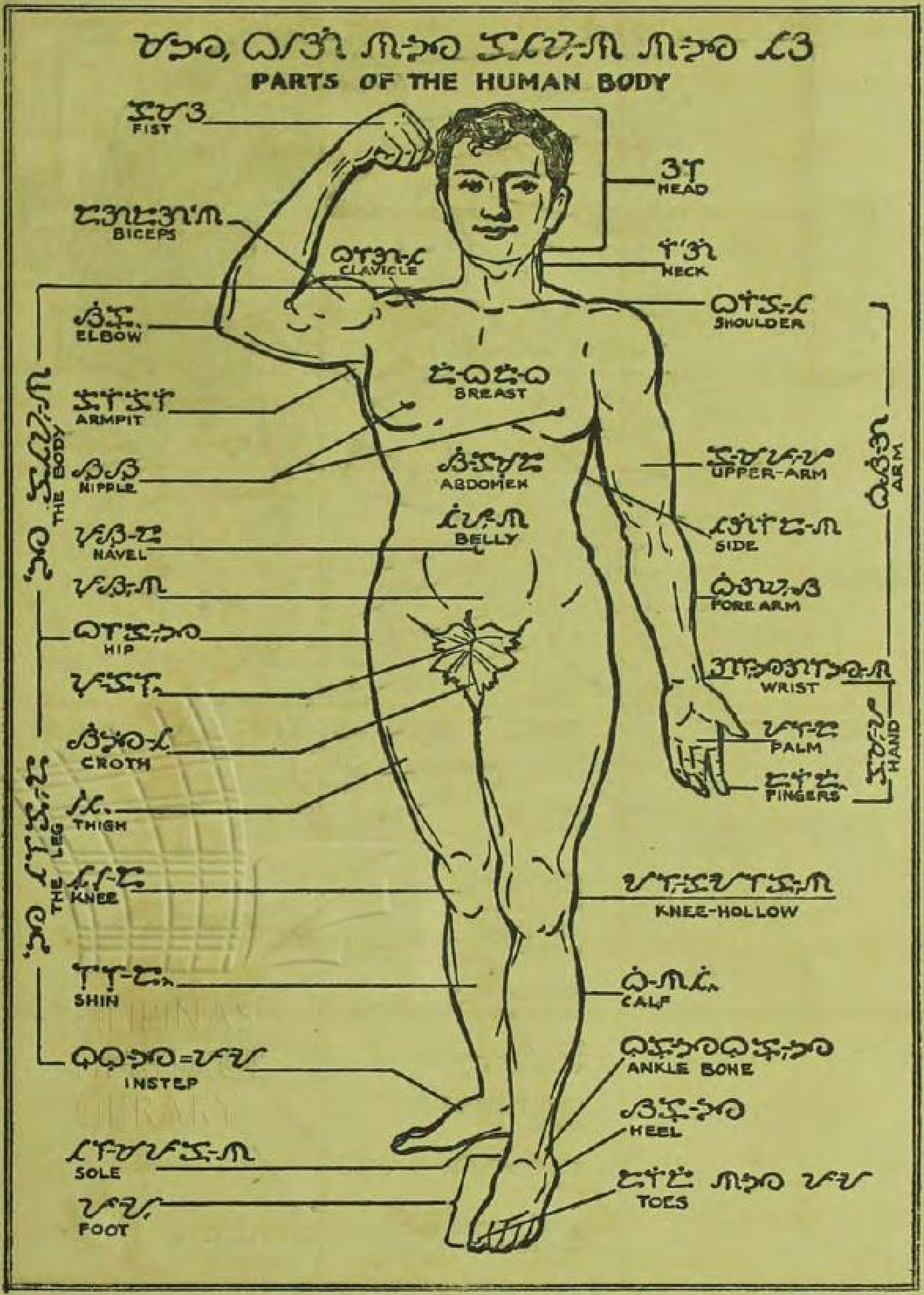
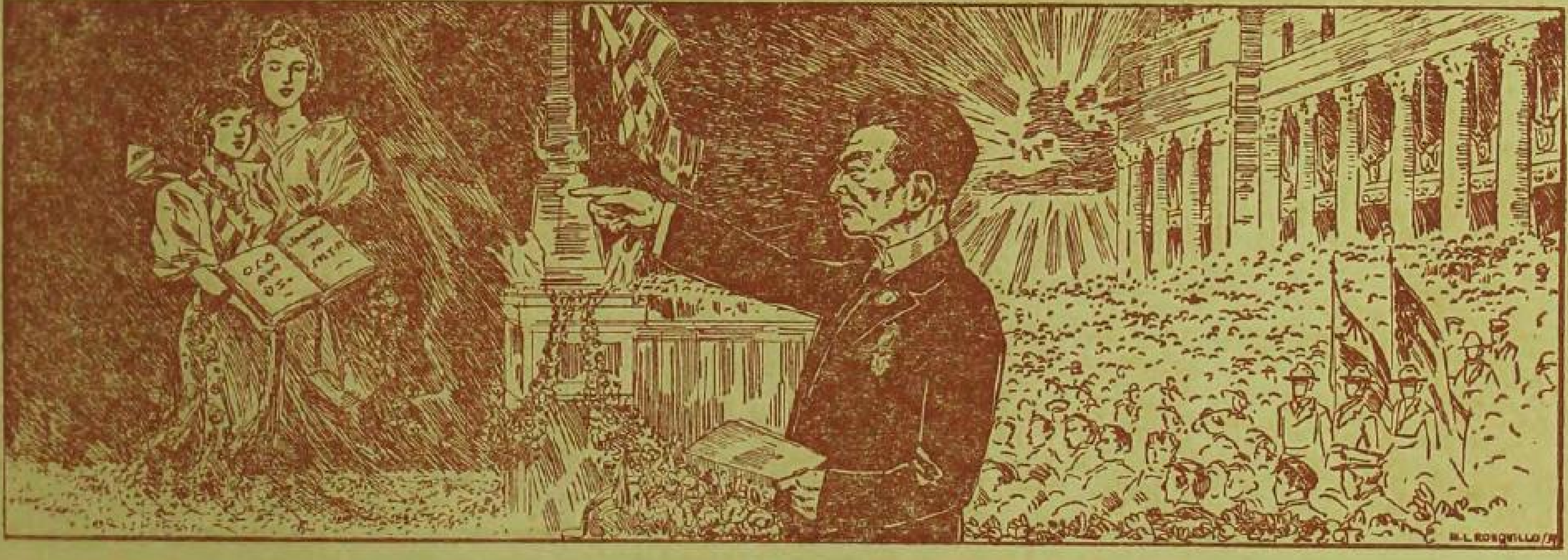
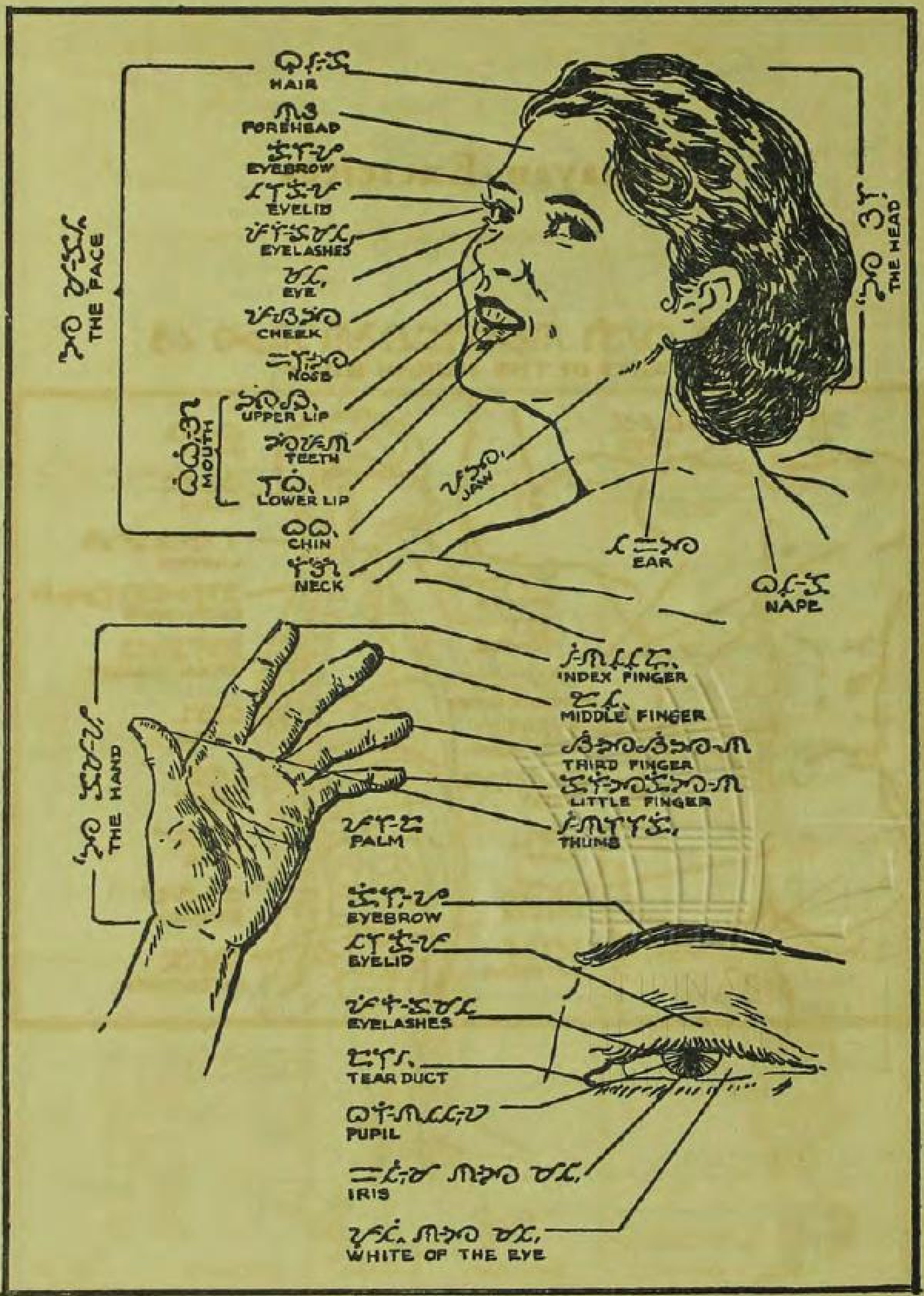
HERITAGE
LIBRARY

# Sanayan - Exercices


PARTS OF THE HUMAN BODY
FIST
HEAD
BICEPS
CLAVICLE
NECK
SHOULDER
ELBOW
BREAST
ARMPIT
THE BODY
NIPPLE
ABDOMEN
UPPER-ARM
ARM
BELLY
NAVEL
SIDE
FORE ARM
HIP
WRIST
CROTH
PALM
HAND
FINGERS
THIGH
THE LEG
KNEE
KNEE-HOLLOW
SHIN
CALF
INSTEP
ANKLE BONE
HEEL
SOLE
TOES
FOOT



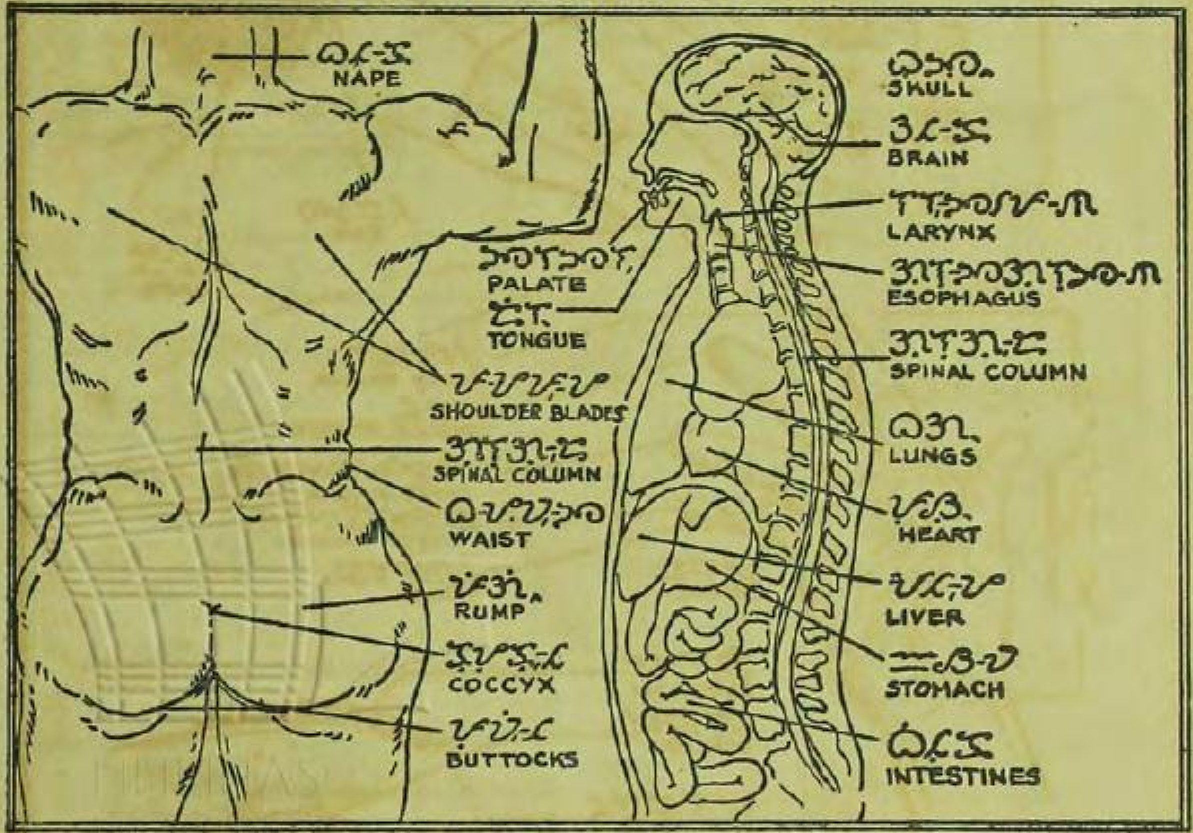
# Sanayan - Exercices


HAIR
FOREHEAD
EYEBROW
EYELID
EYELASHES
EYE
CHEEK
NOSE
UPPER LIP
TEETH
LOWER LIP
MOUTH
CHIN
NECK
JAW
EAR
NAPE
THE FACE
THE HEAD
INDEX FINGER
MIDDLE FINGER
THIRD FINGER
LITTLE FINGER
THUMB
PALM
THE HAND
EYEBROW
EYELID
EYELASHES
TEAR DUCT
PUPIL
IRIS
WHITE OF THE EYE

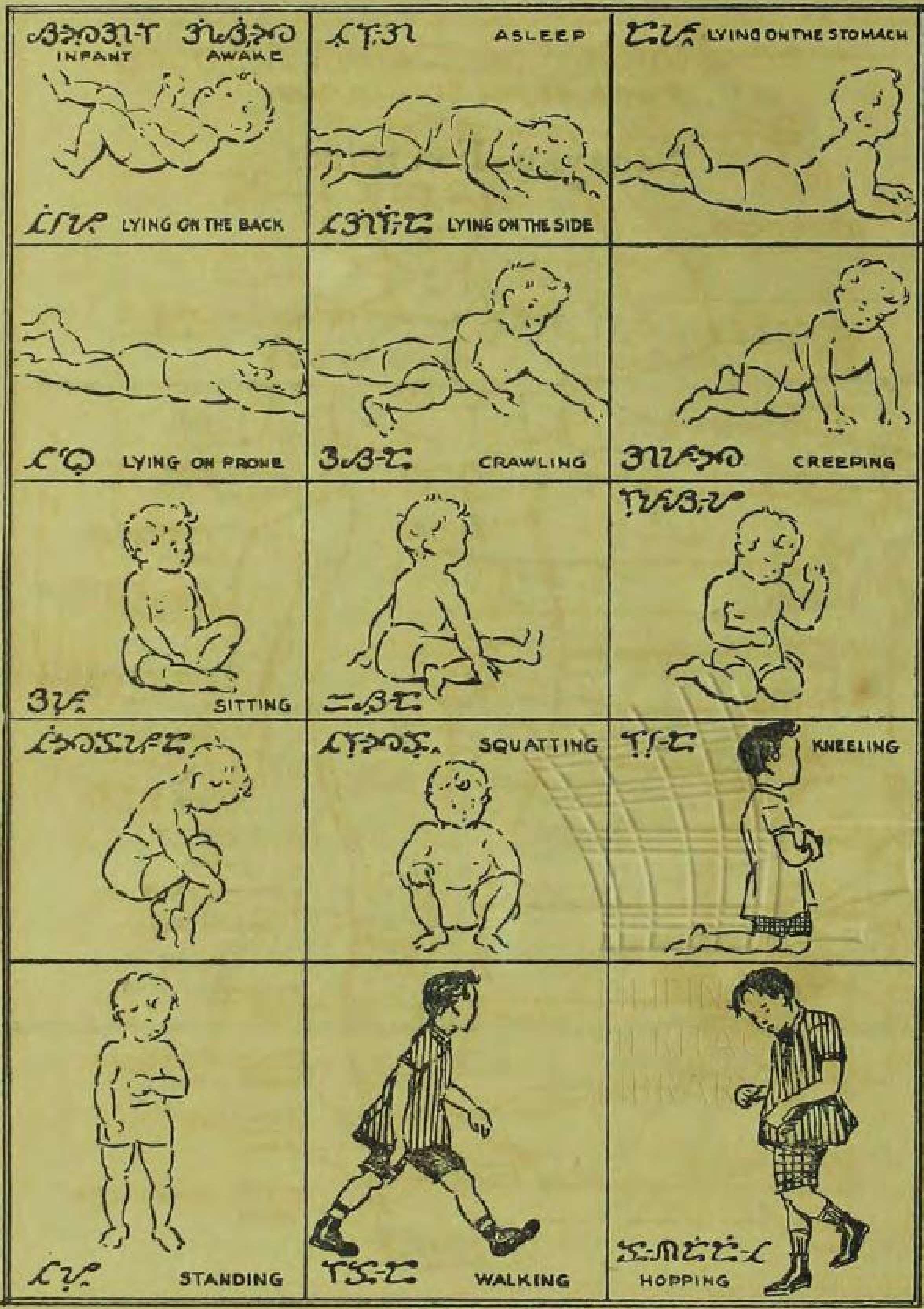
M.L.ROSQUILLO

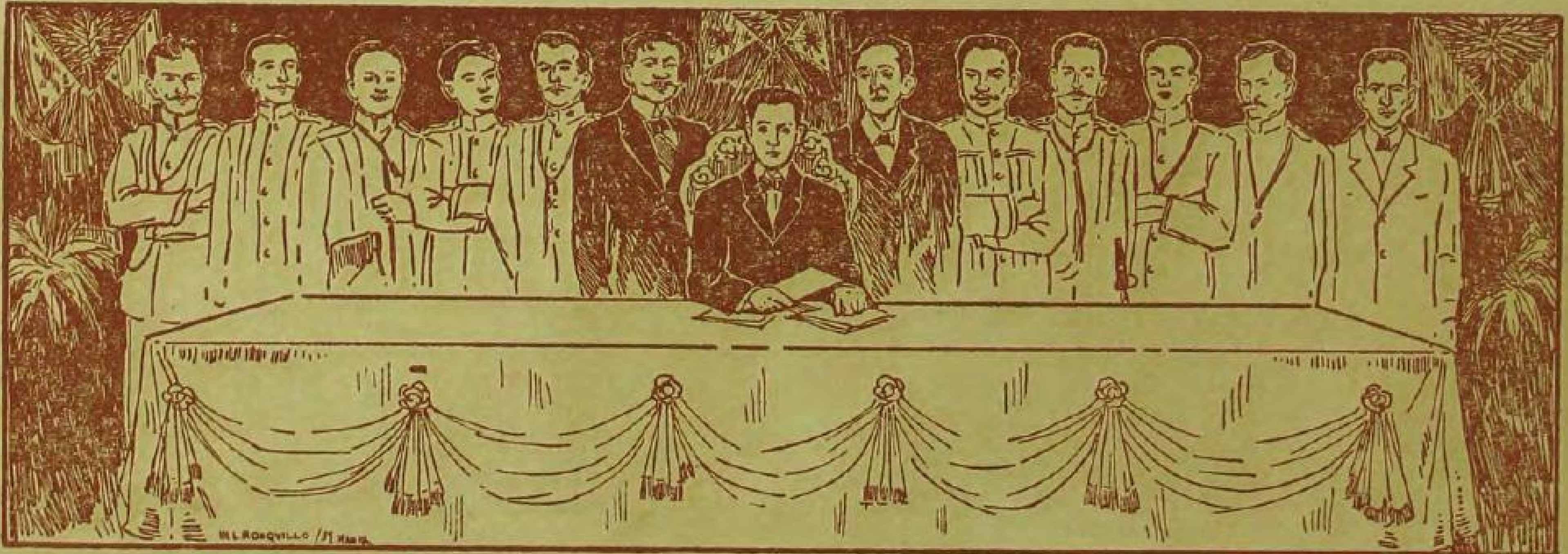
## Sanayan - Exercices

### PARTS OF THE HUMAN BODY


NAPE
PALATE
TONGUE
SHOULDER BLADES
SPINAL COLUMN
WAIST
RUMP
COCCYX
BUTTOCKS
SKULL
BRAIN
LARYNX
ESOPHAGUS
SPINAL COLUMN
LUNGS
HEART
LIVER
STOMACH
INTESTINES

# PAĞUNAHIĞ KILOS NĞ TAO


INFANT
AWAKE
ASLEEP
LYING ON THE STOMACH
LYING ON THE BACK
LYING ON THE SIDE
LYING ON PRONE
CRAWLING
CREEPING
SITTING
SQUATTING
KNEELING
STANDING
WALKING
HOPPING



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HERITAGE
LIBRARY

## ANIMALS

## Sanayan - Exercices

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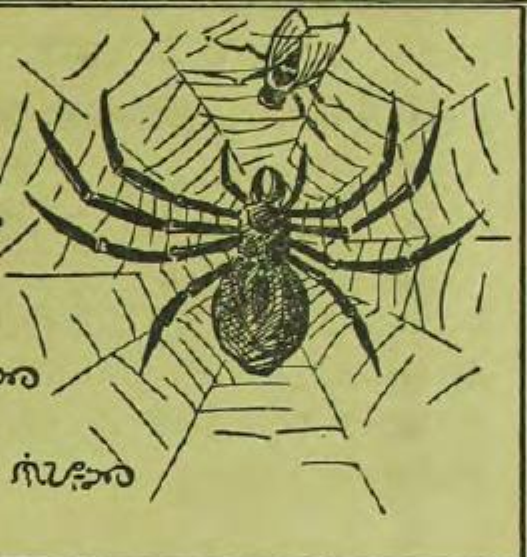

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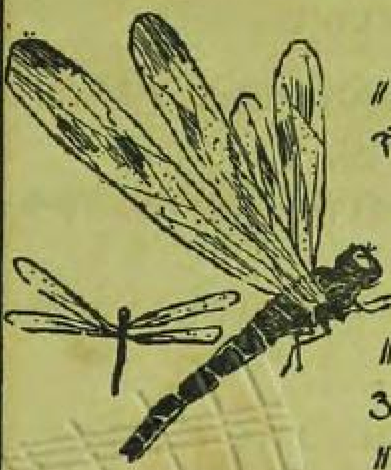

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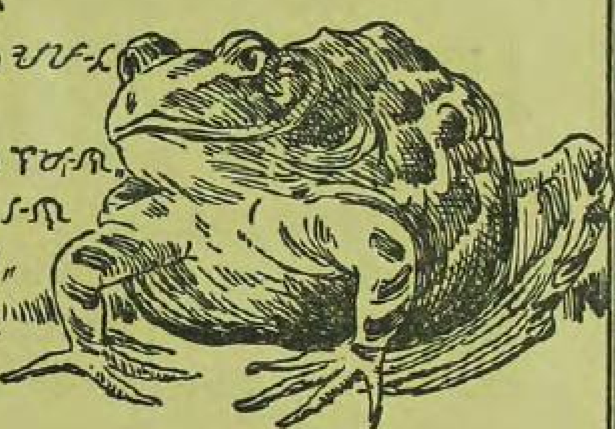

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## Sanayan - Exercices

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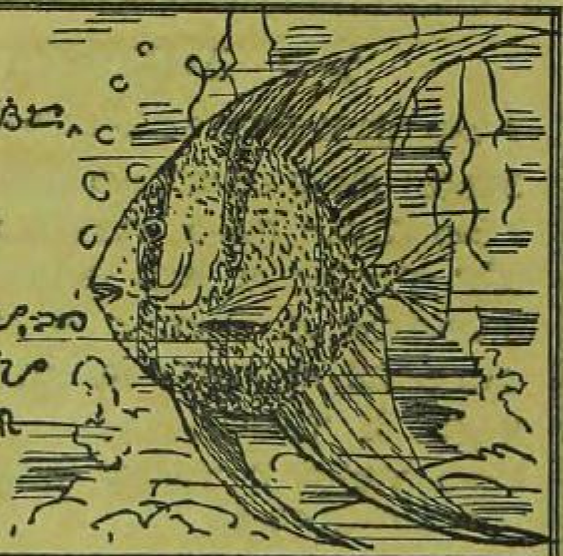

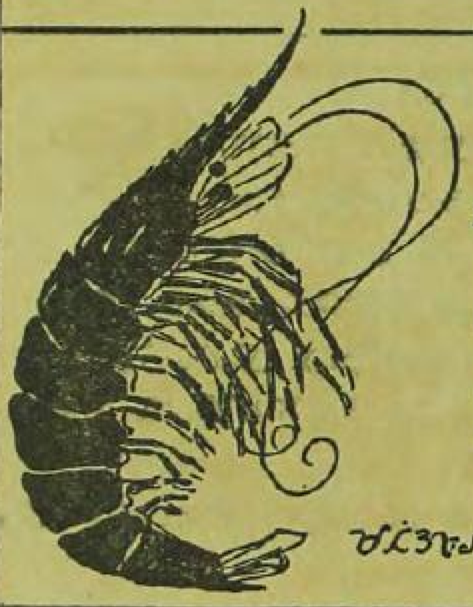

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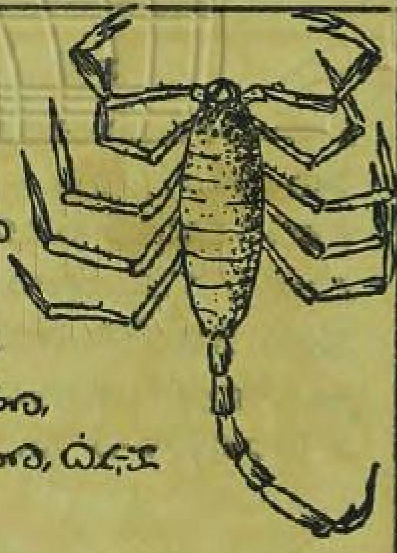
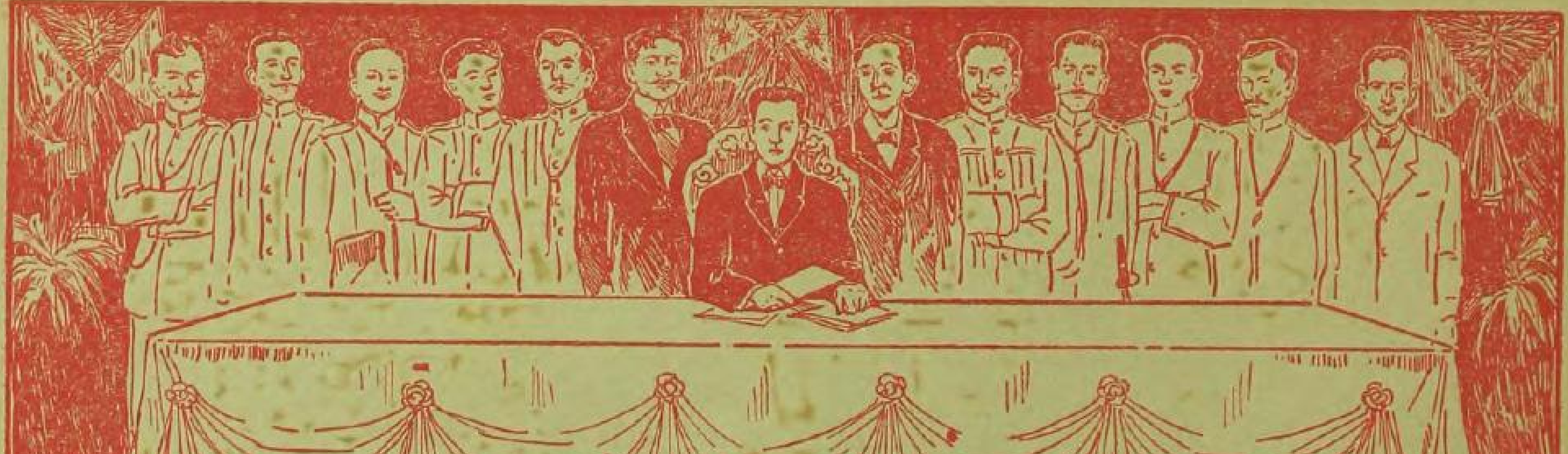
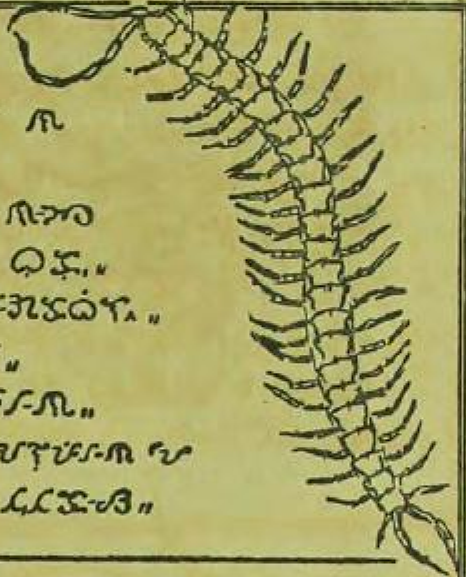



M.L.ROSQUILLO /MANILA

# Sanayan - Exercices



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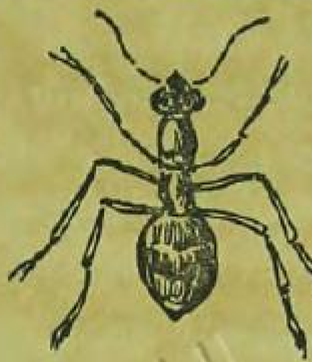

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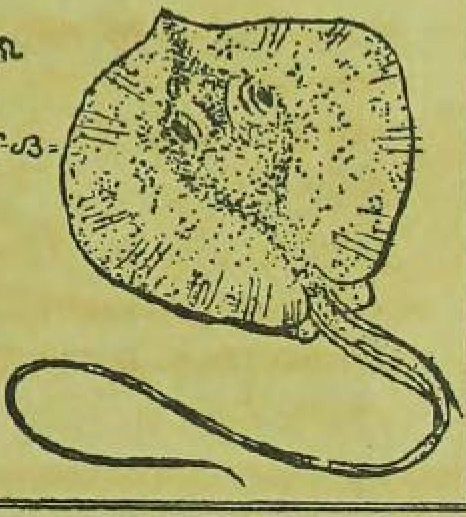

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## Sanayan - Exercices

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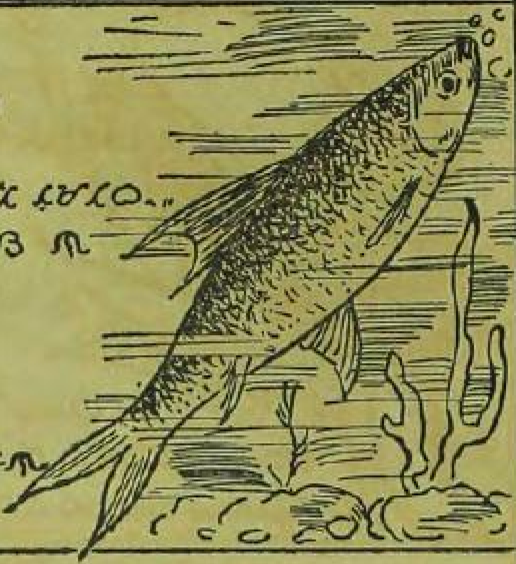

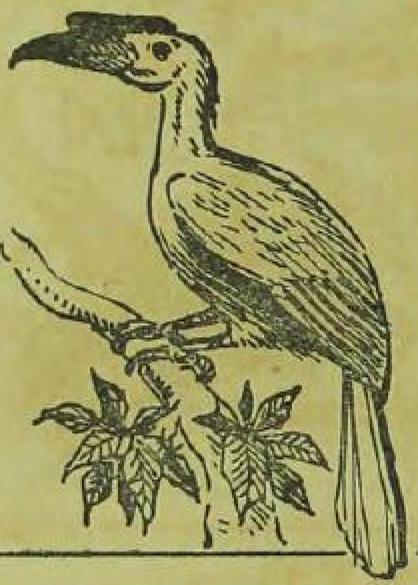

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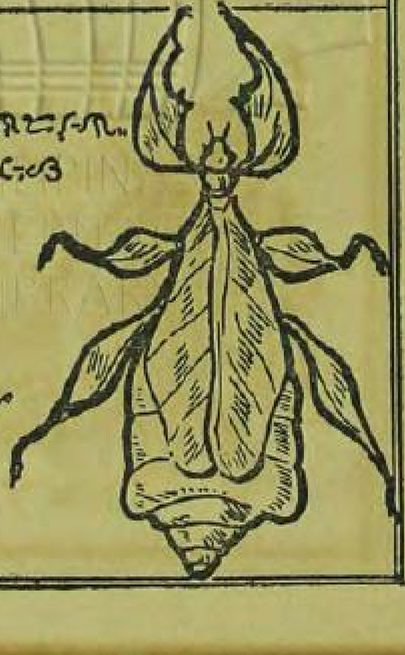

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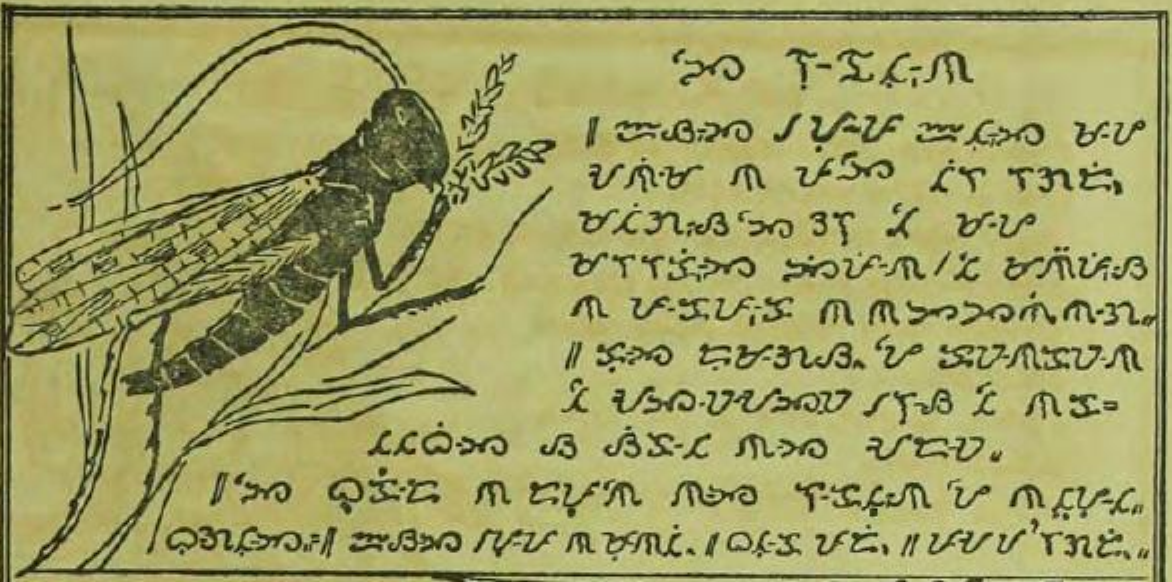

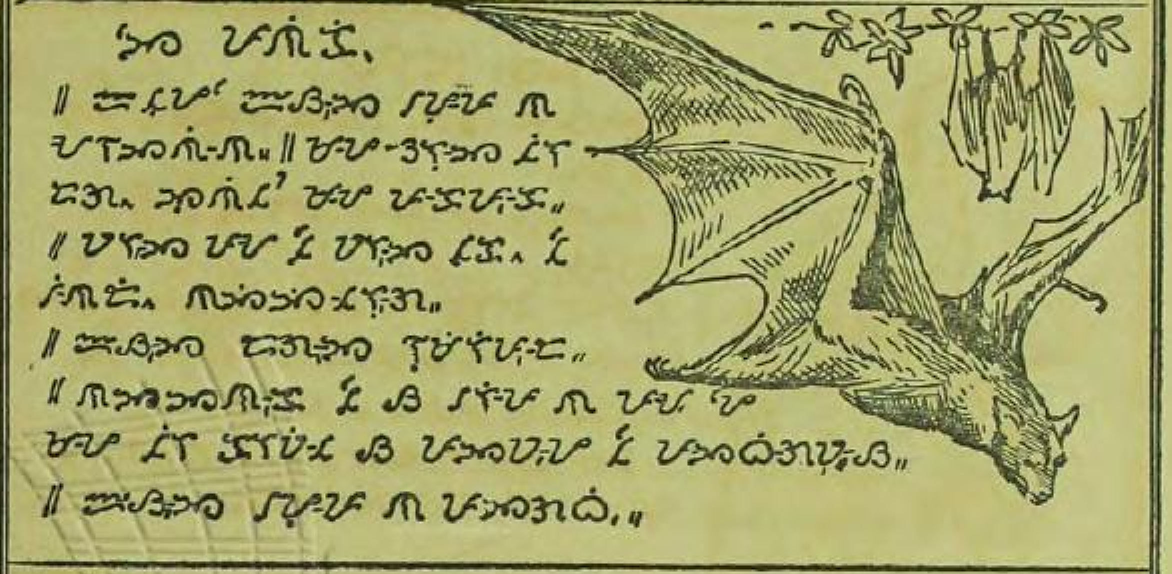

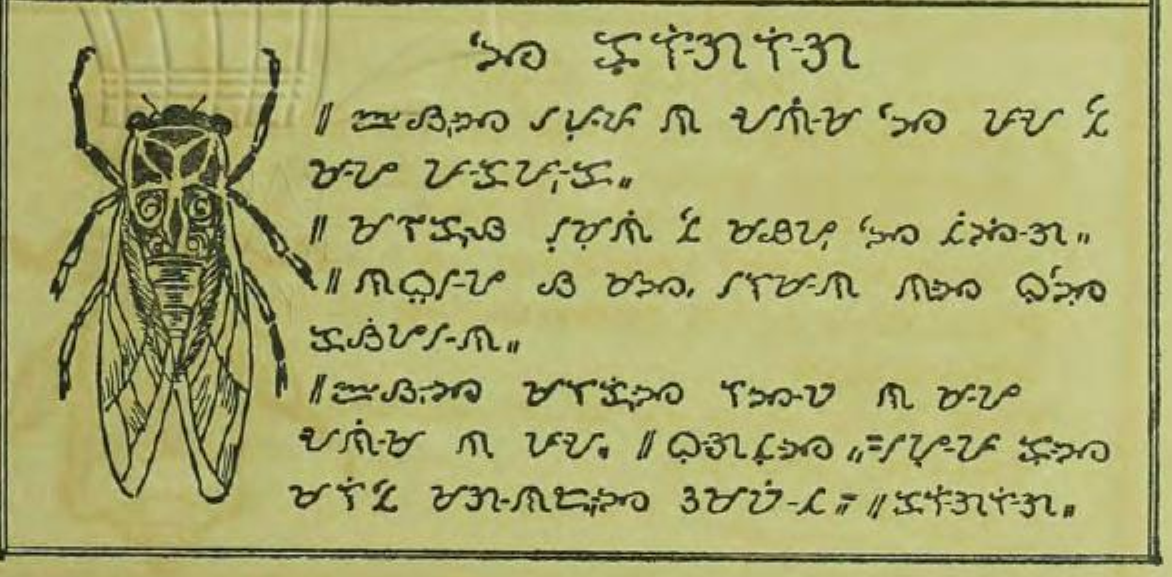

## Sanayan - Exercices

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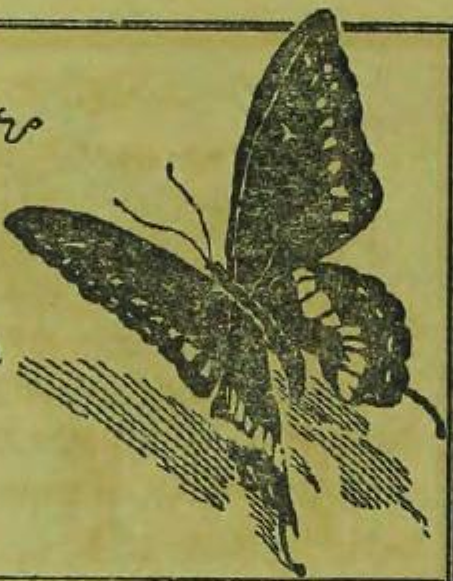

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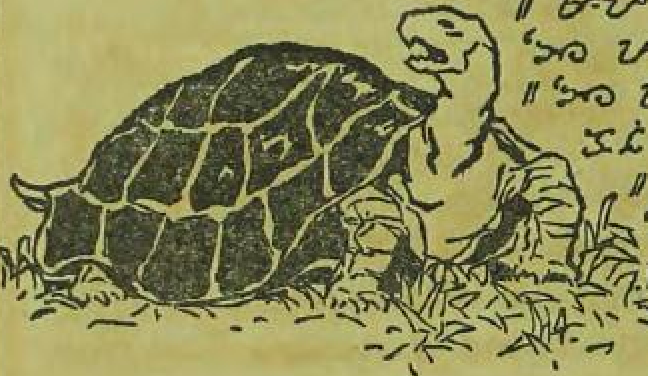

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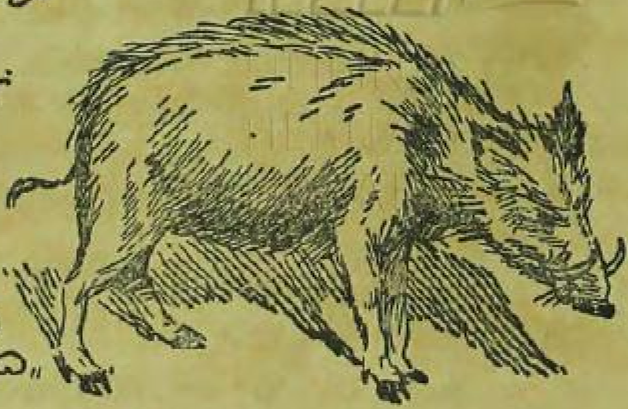
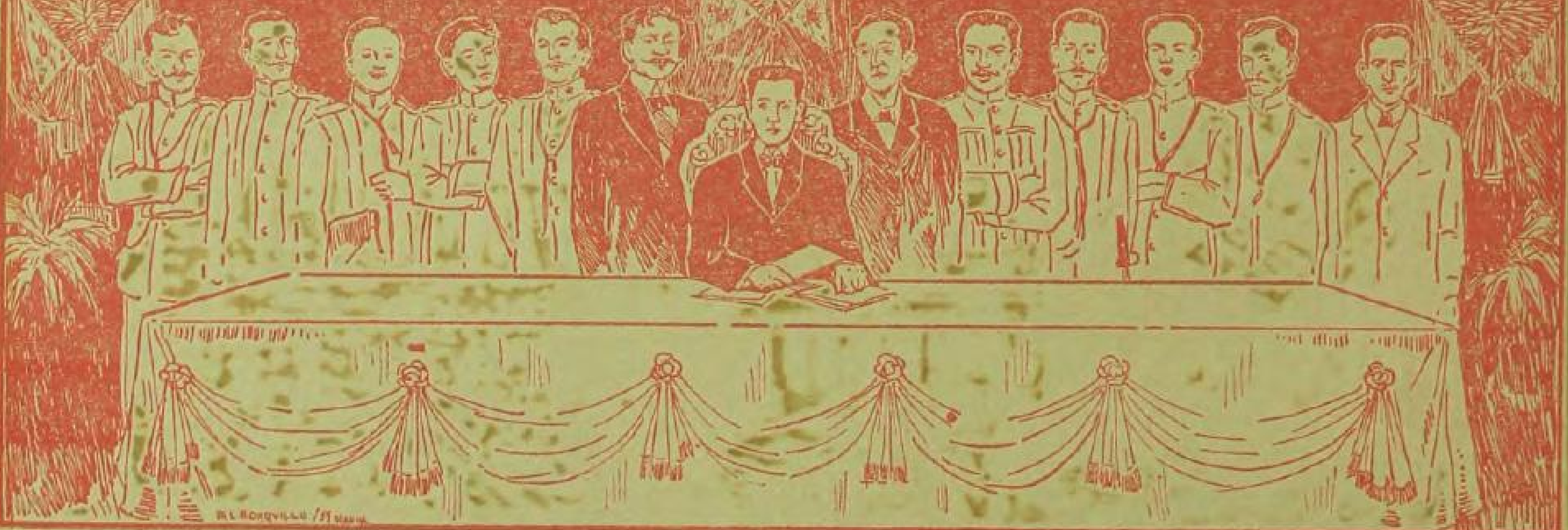
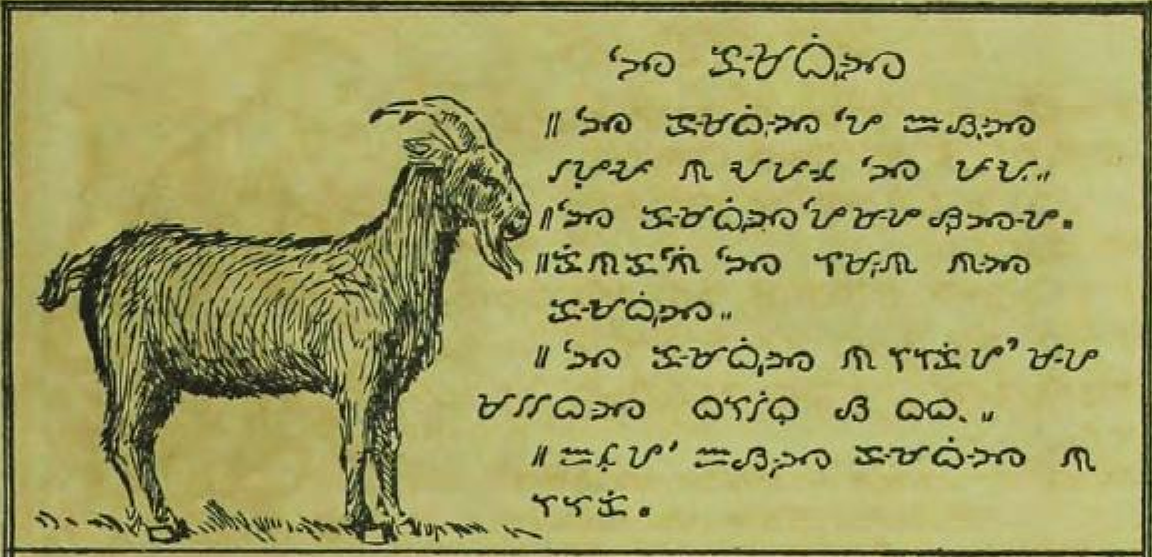
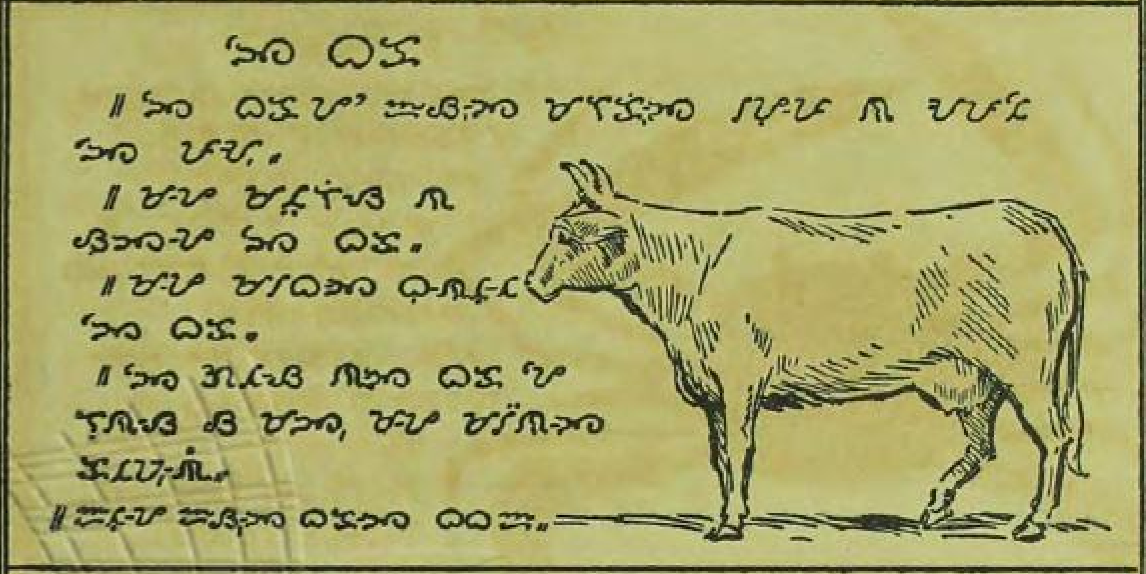
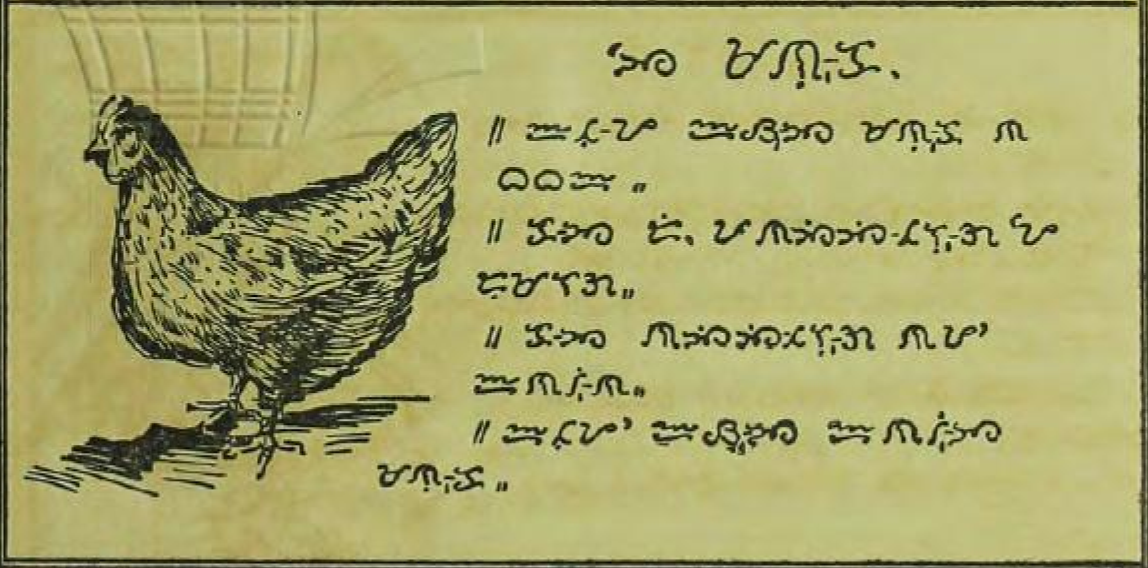



M. L. ROQUILLO

# Sanayan - Exercices

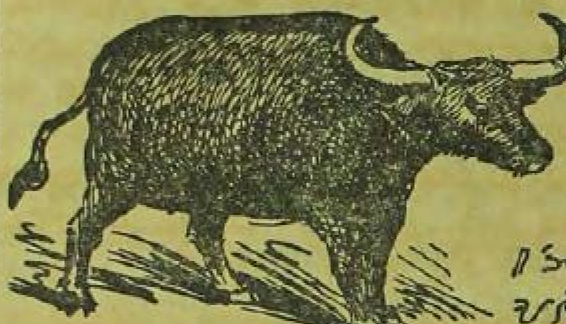


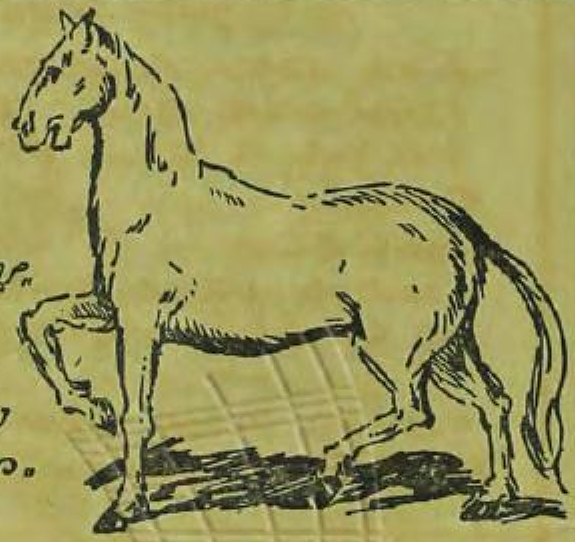


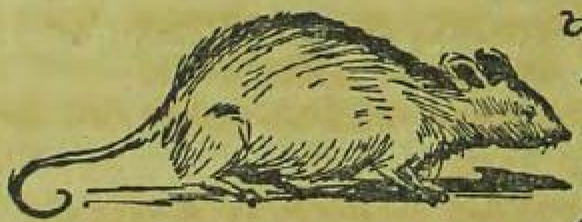


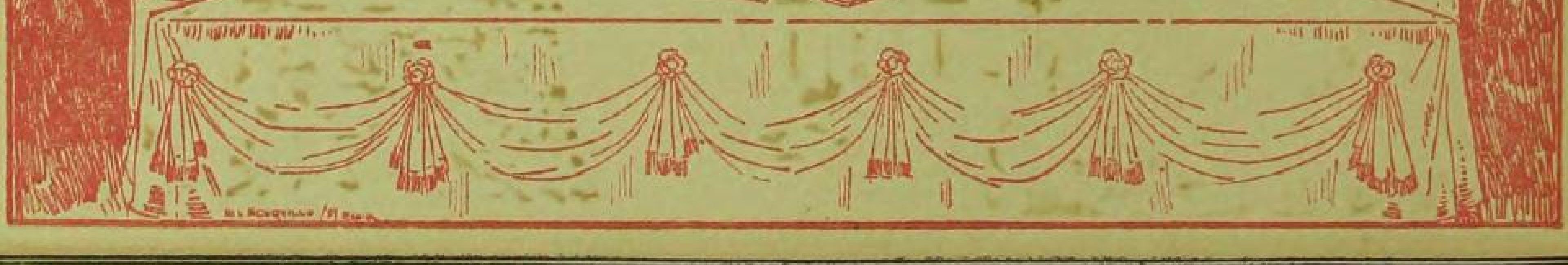
E. L. RONQUILLO JR.

## Sanayan - Exercices

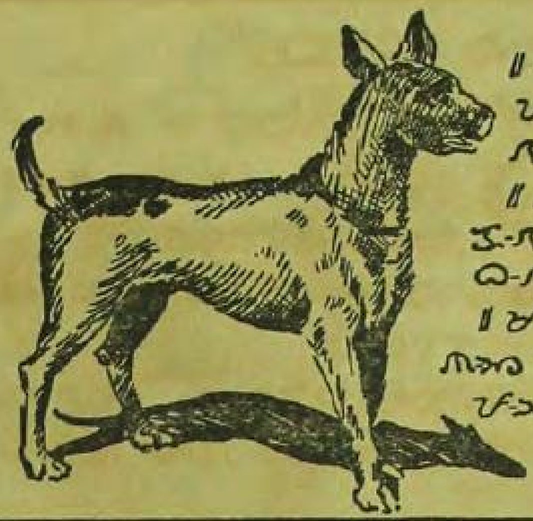








## Sanayan - Exercices



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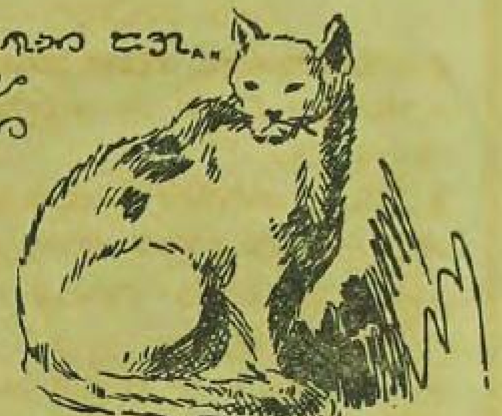

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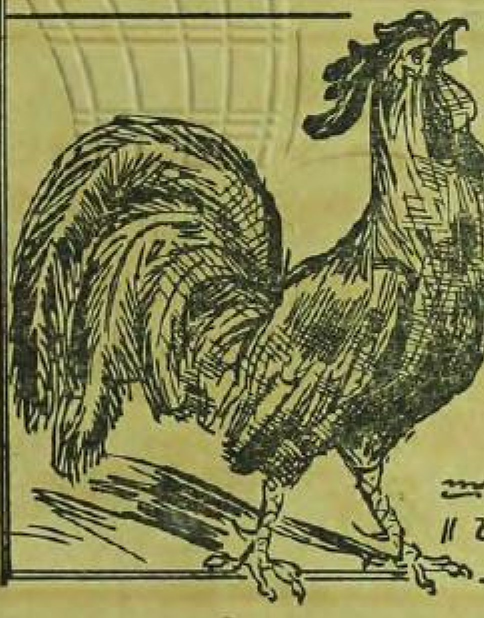

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R.L. RONQUILLO

## Sanayan - Exercices

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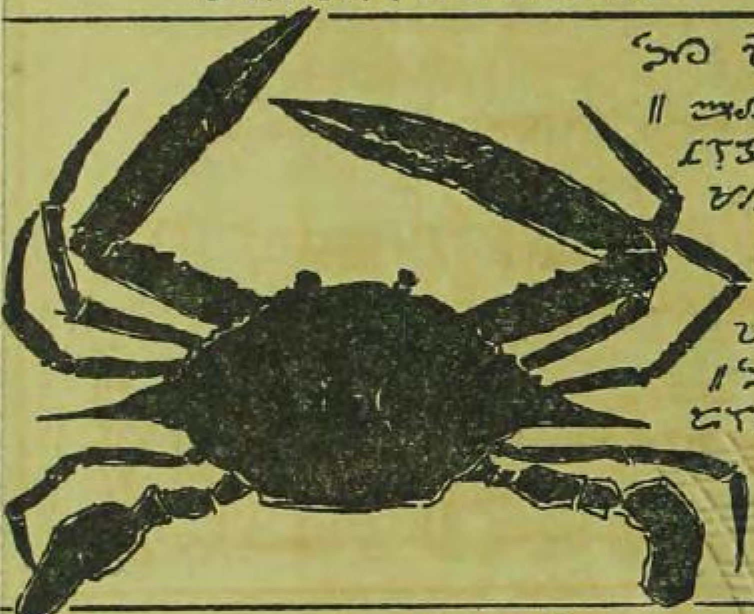

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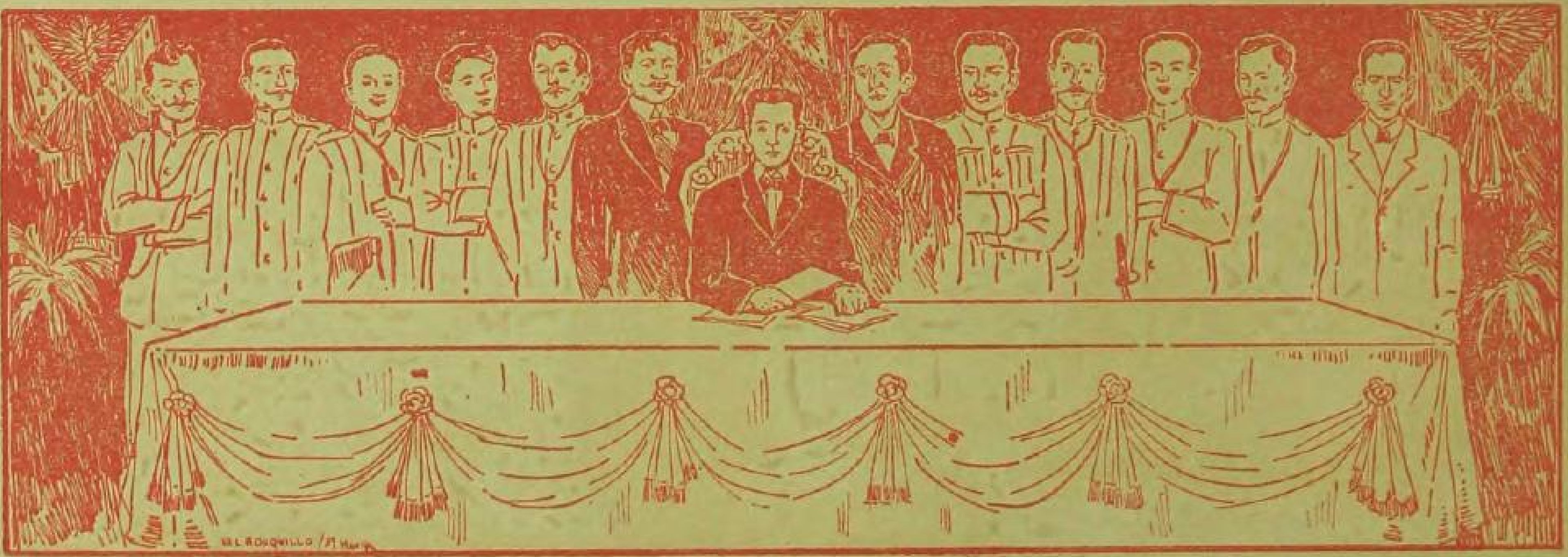
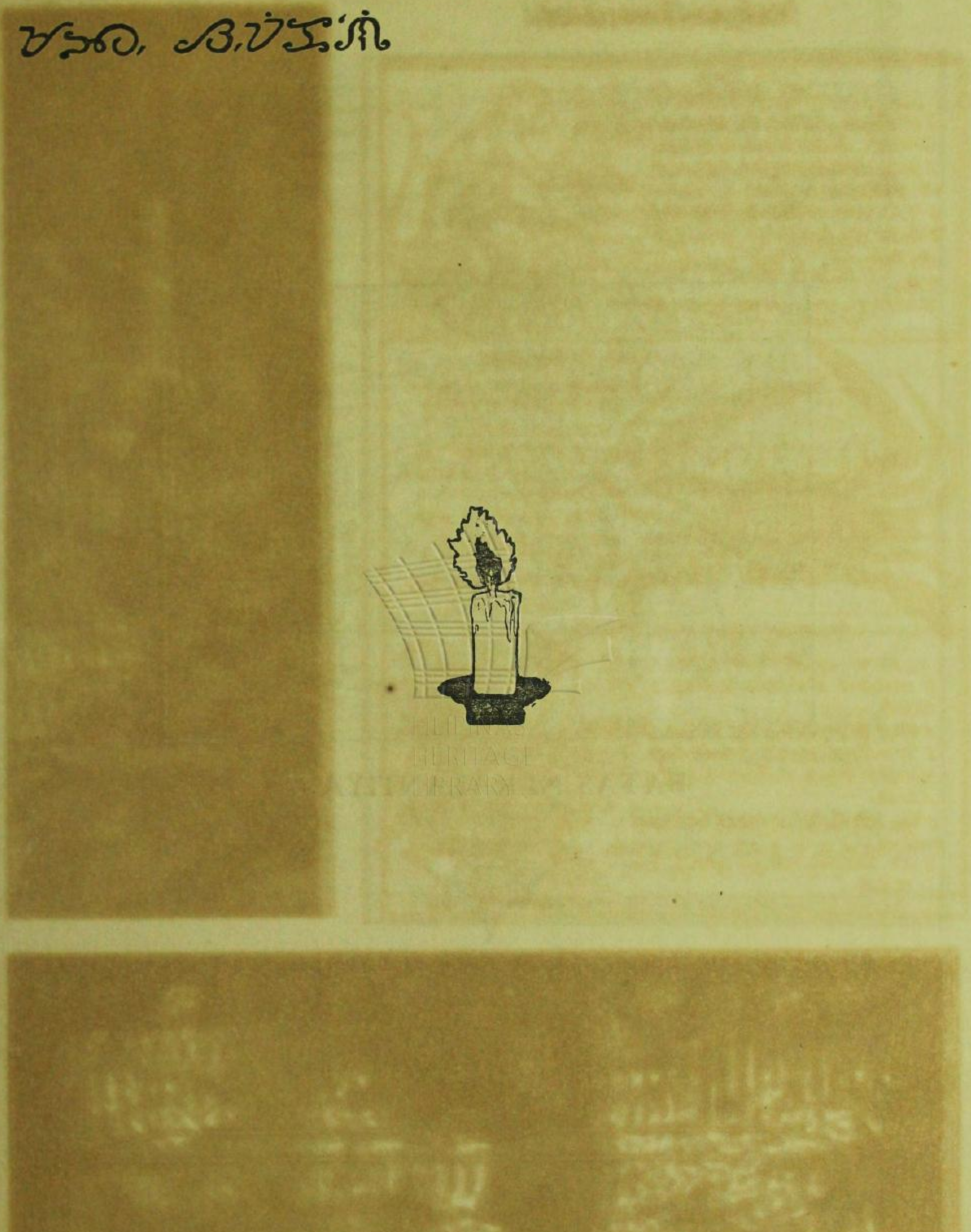
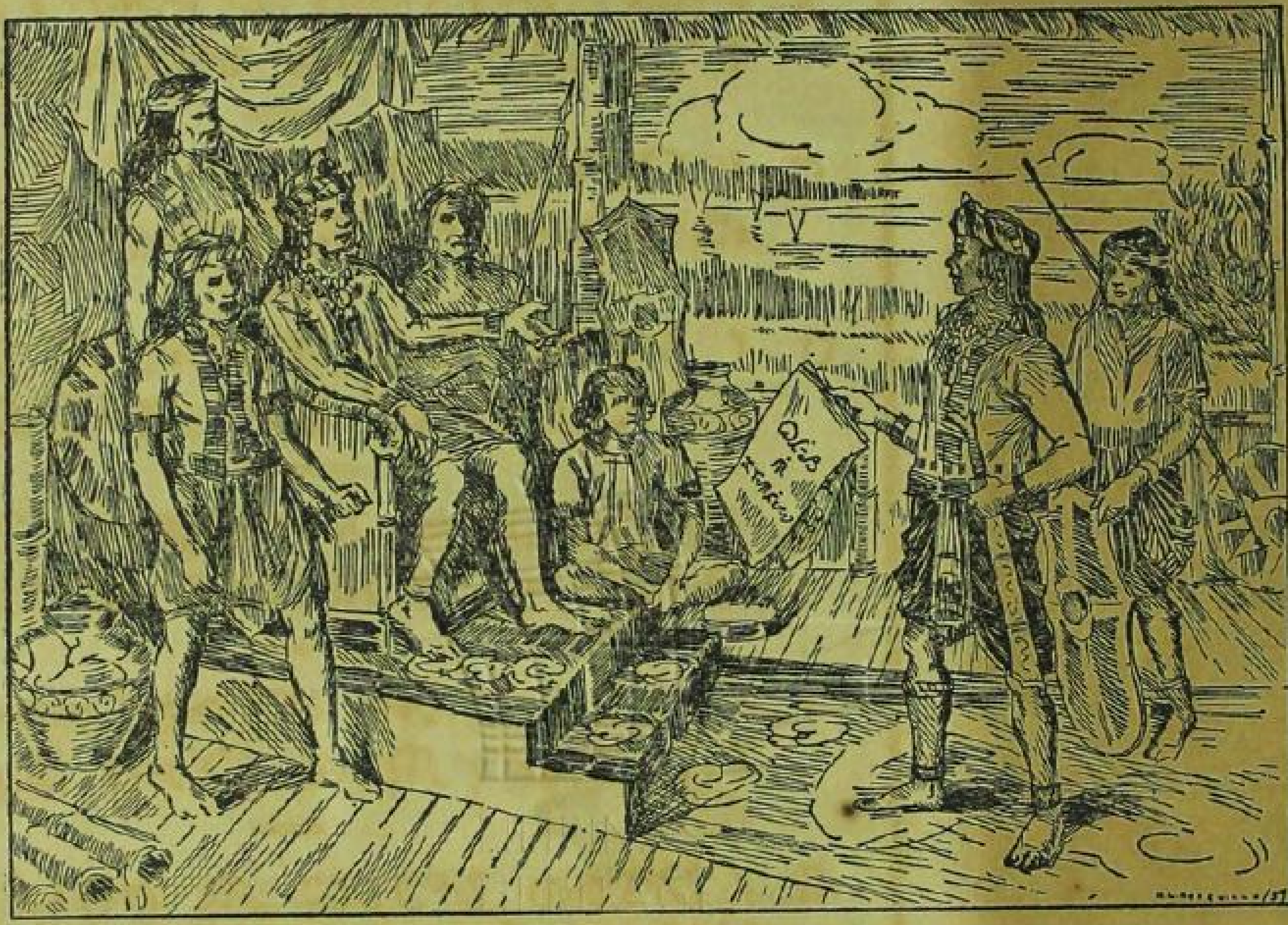

EL BOCUILLO / ...

# ᜐᜎᜓᜏ, ᜃᜐᜊᜒᜑᜈ᜔

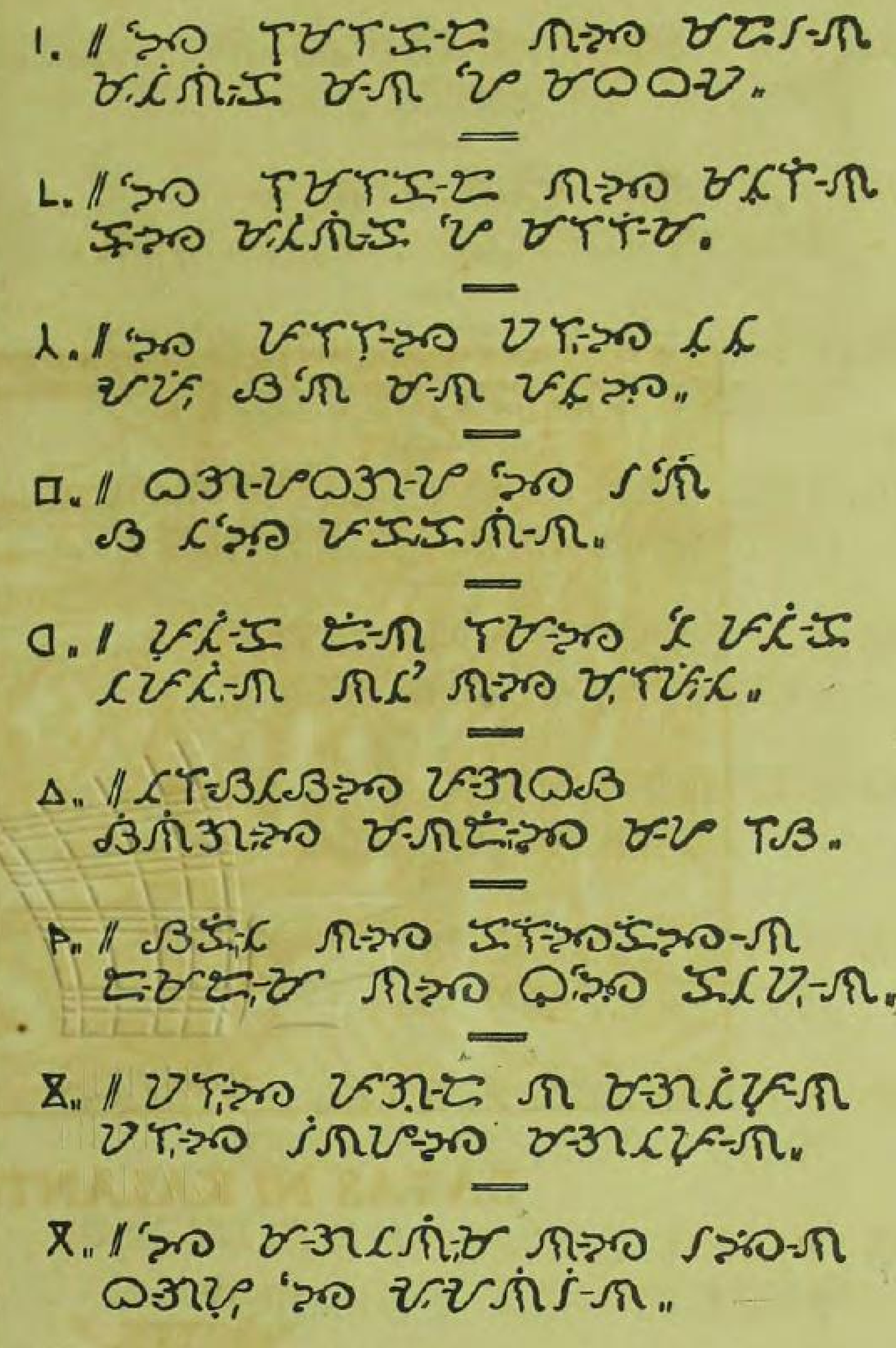


# PROVERBS

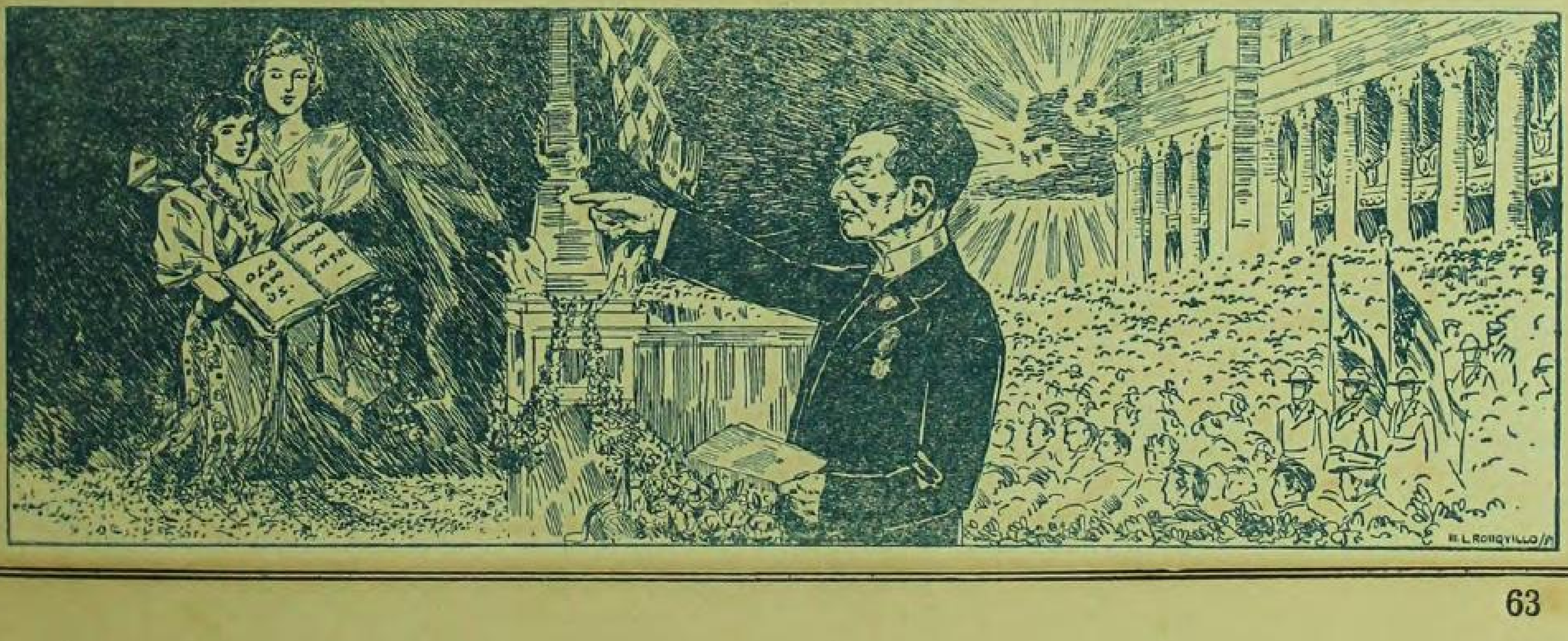


# BATAS NI KALANTIYAW

# MGÃ SAWIKAIN

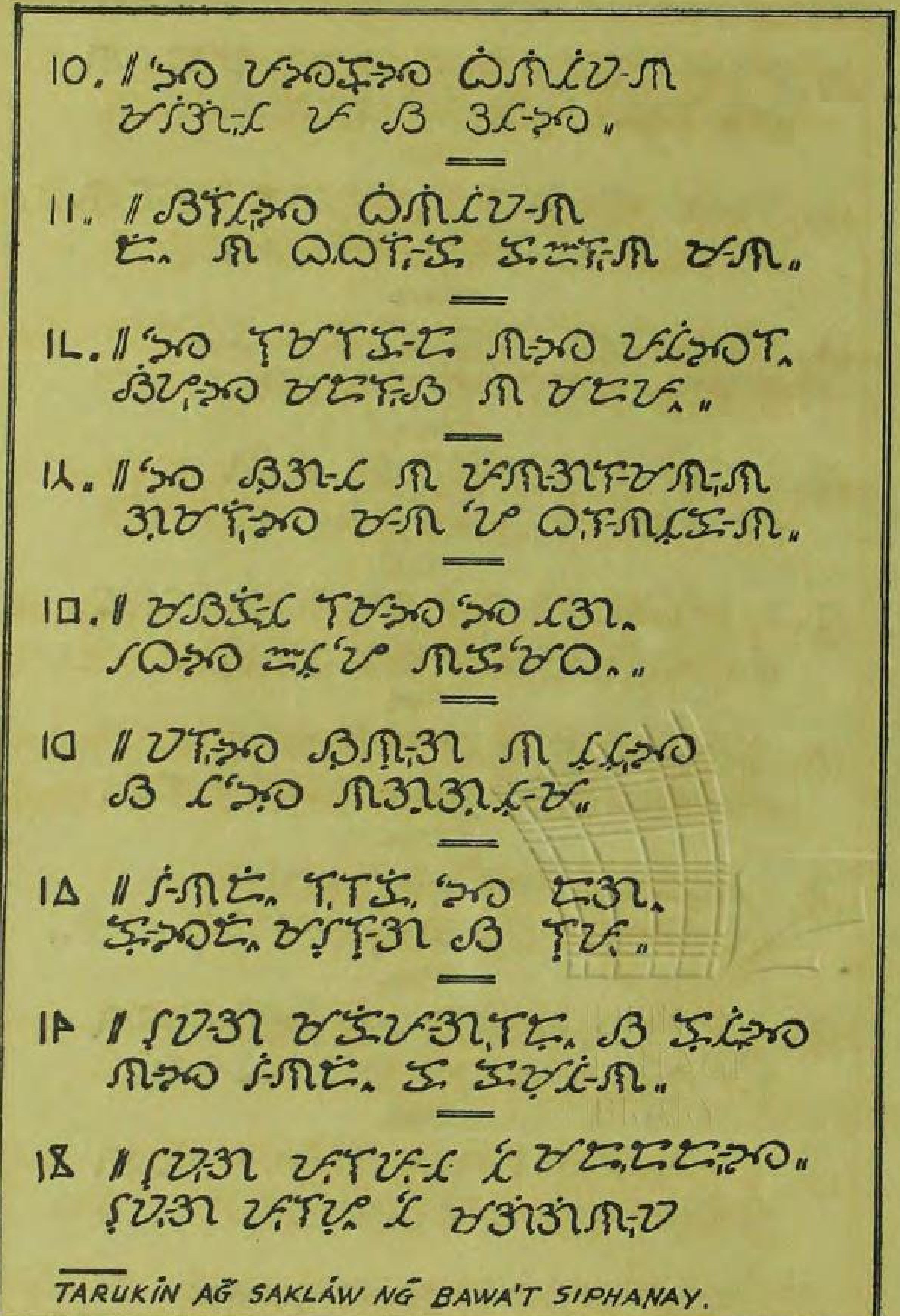


*TARUKÍN AĞ SAKLÁW NĞ BAWA'T SIPHANAY*



H. L. RONQUILLO

# MG̃A SAWIKAIN



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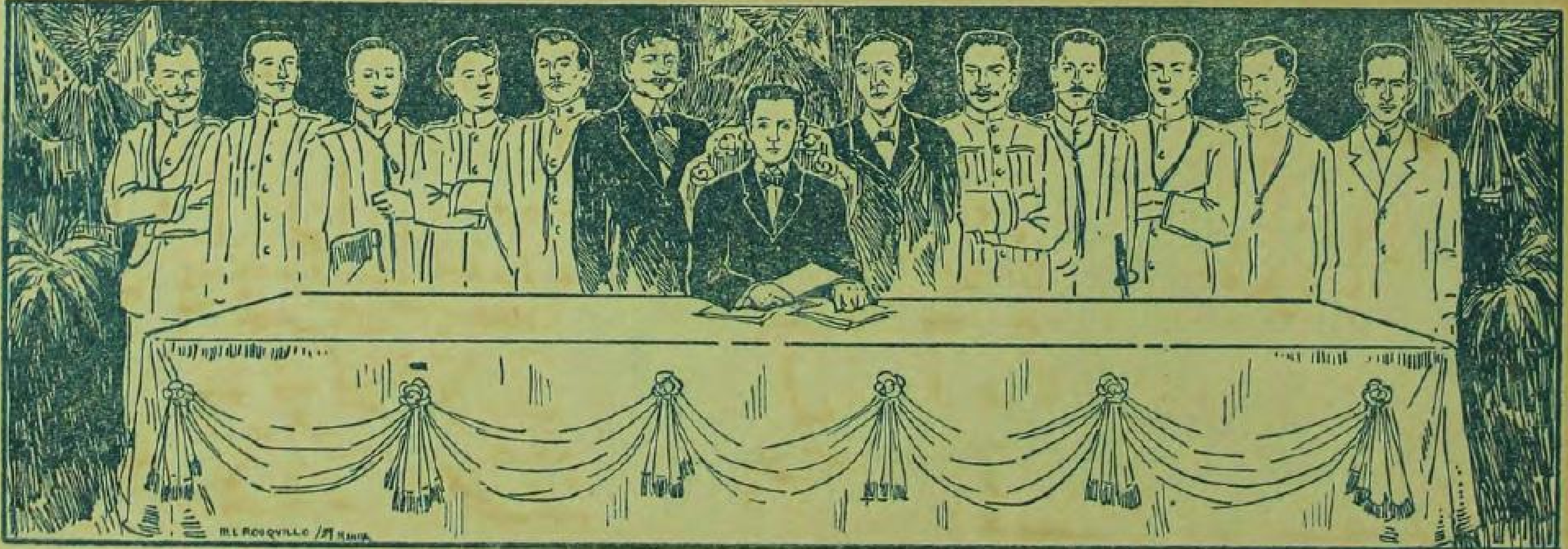
ML ROSQUILLO /MANILA

# MĞA SAWIKAIN

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LL. [illegible]

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LD. [illegible]

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LO. [illegible]

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LA. [illegible]

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LP. [illegible]

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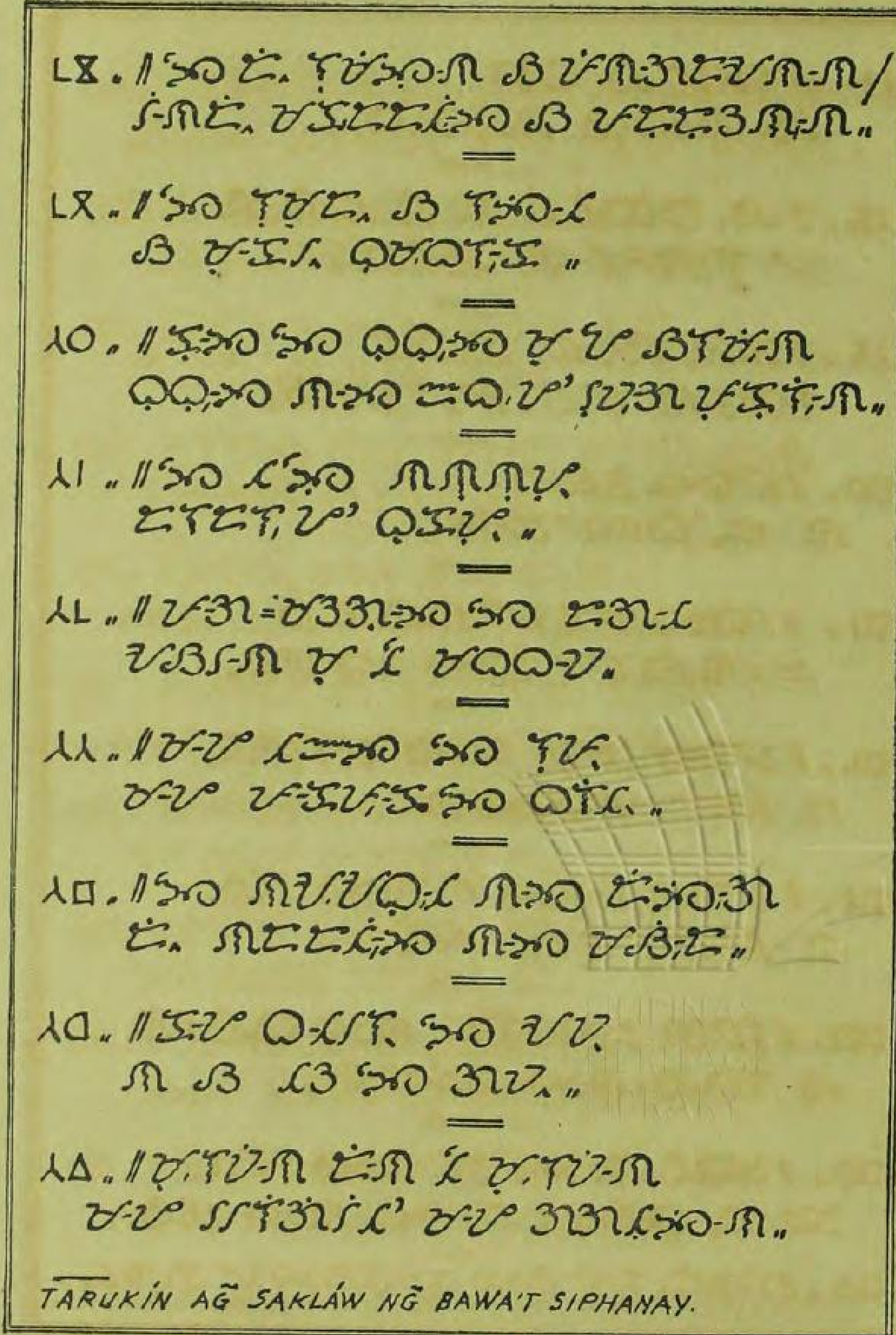
# MG̃A SAWIKAIN



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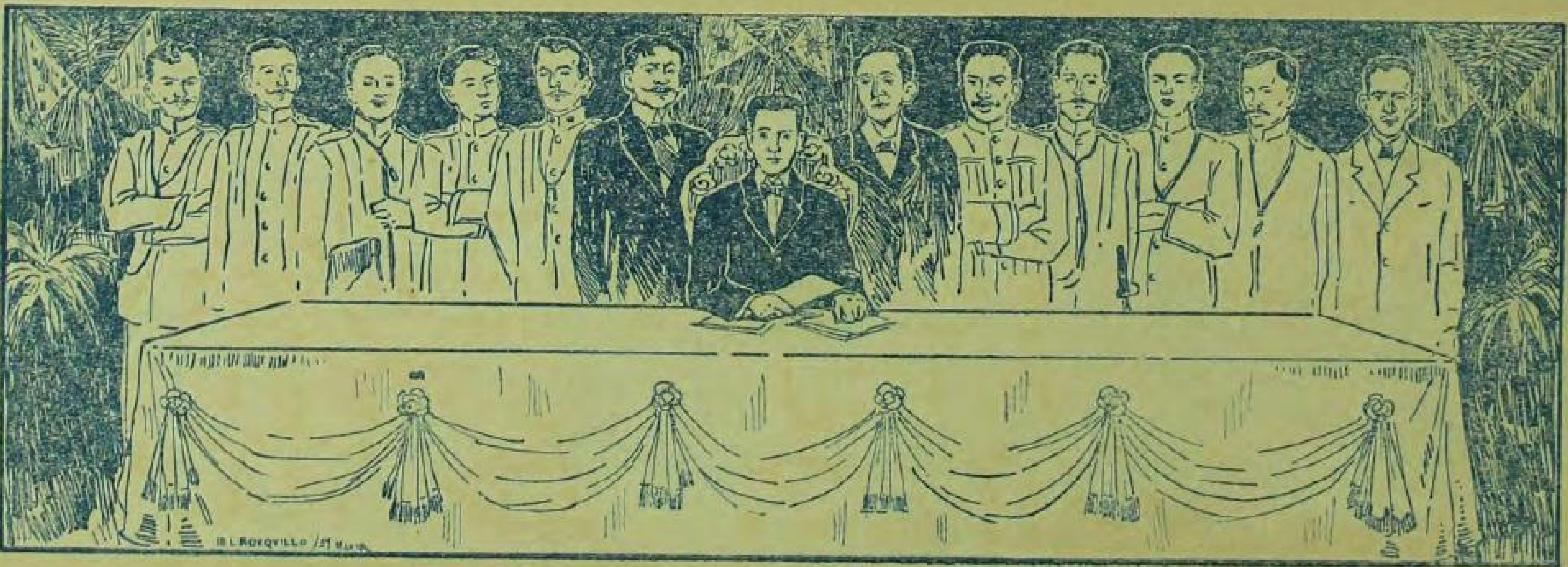

# MGA SAWIKAIN

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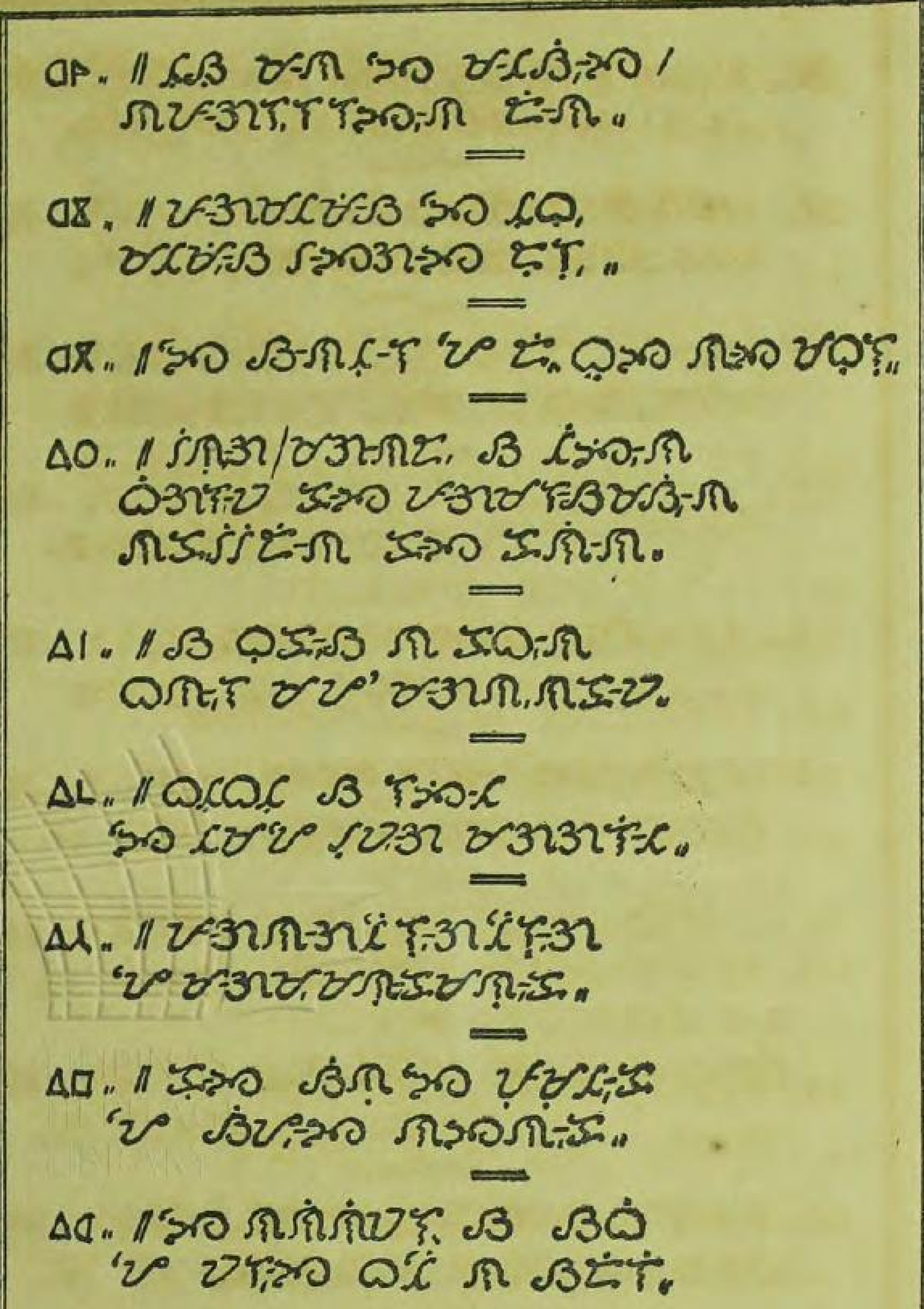
# MG̃A SAWIKAIN



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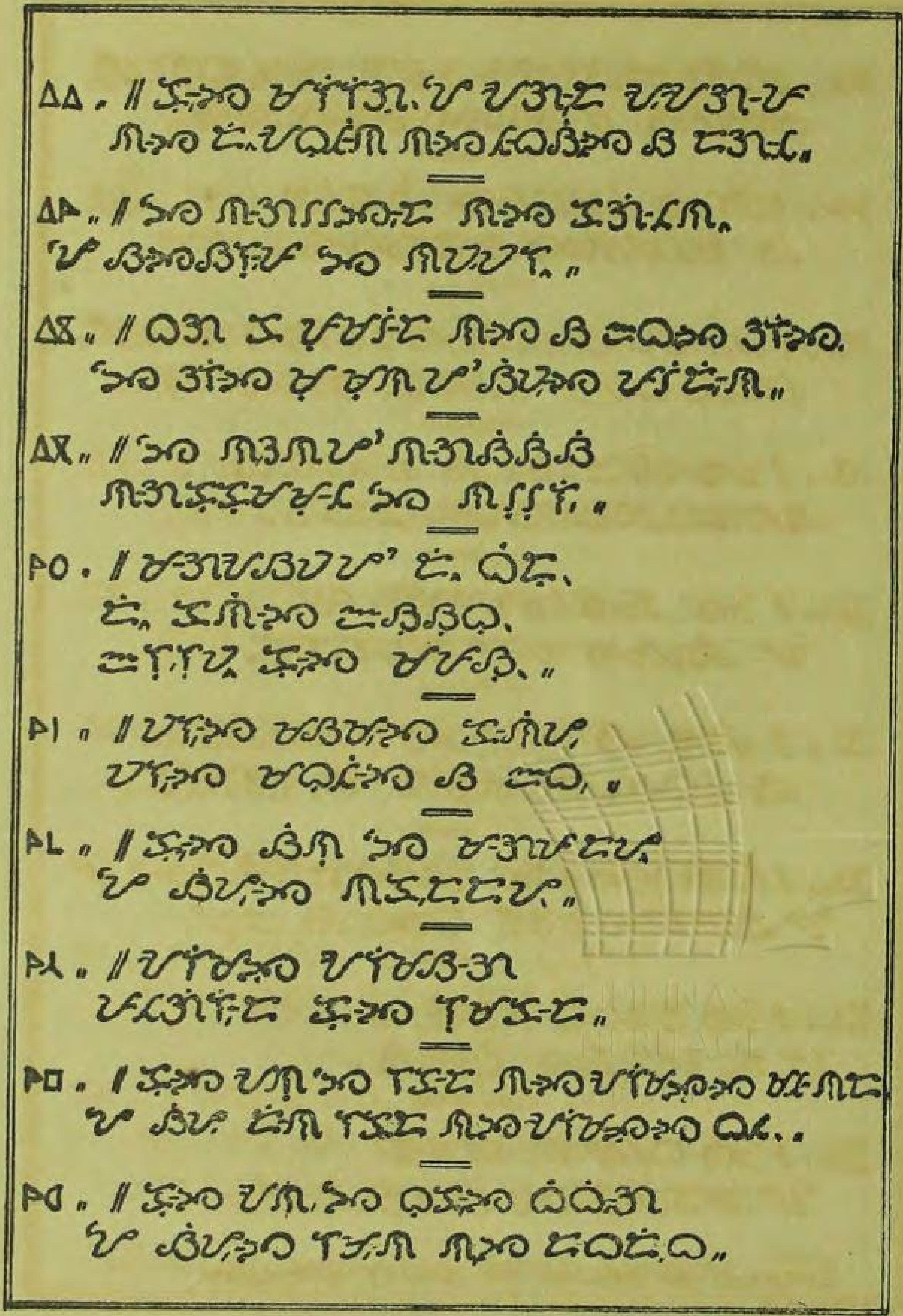

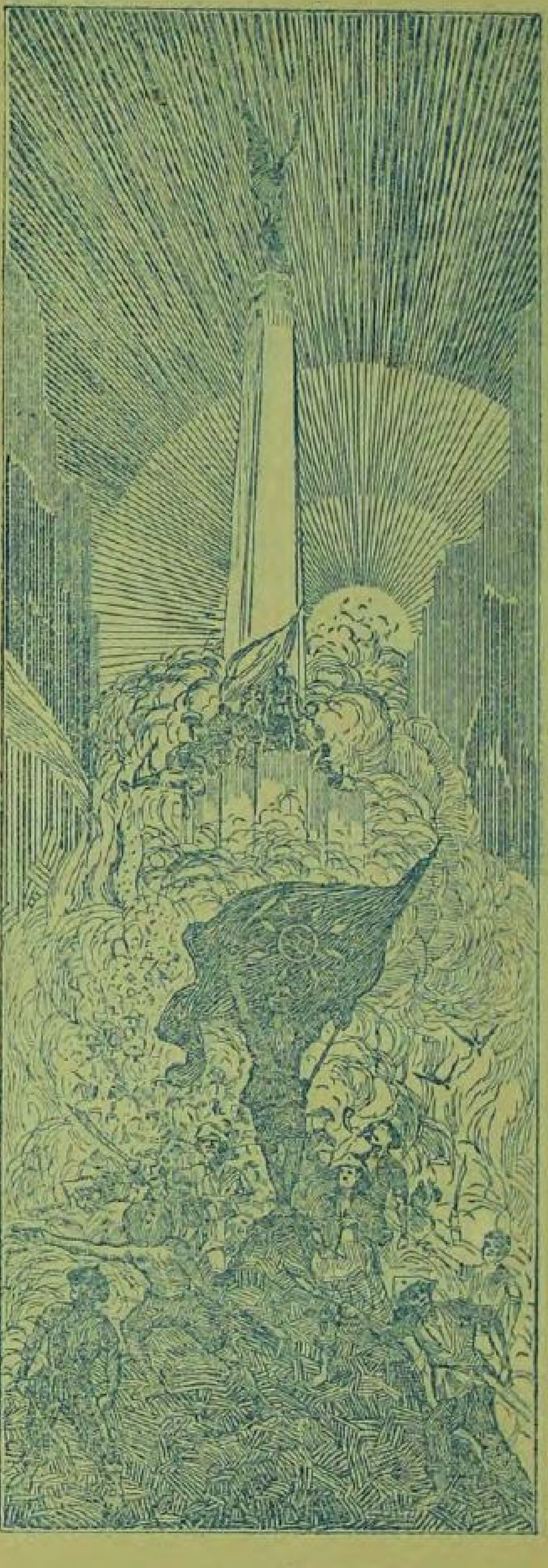

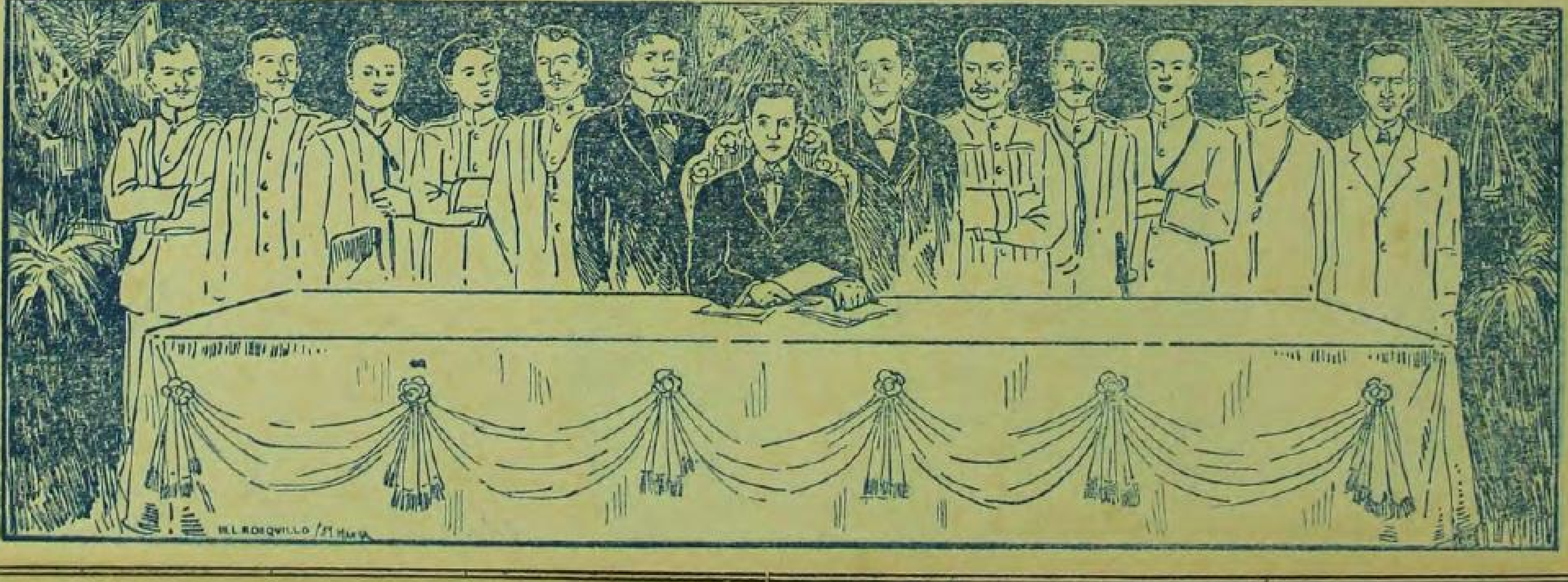

# MG̃A SAWIKAIN

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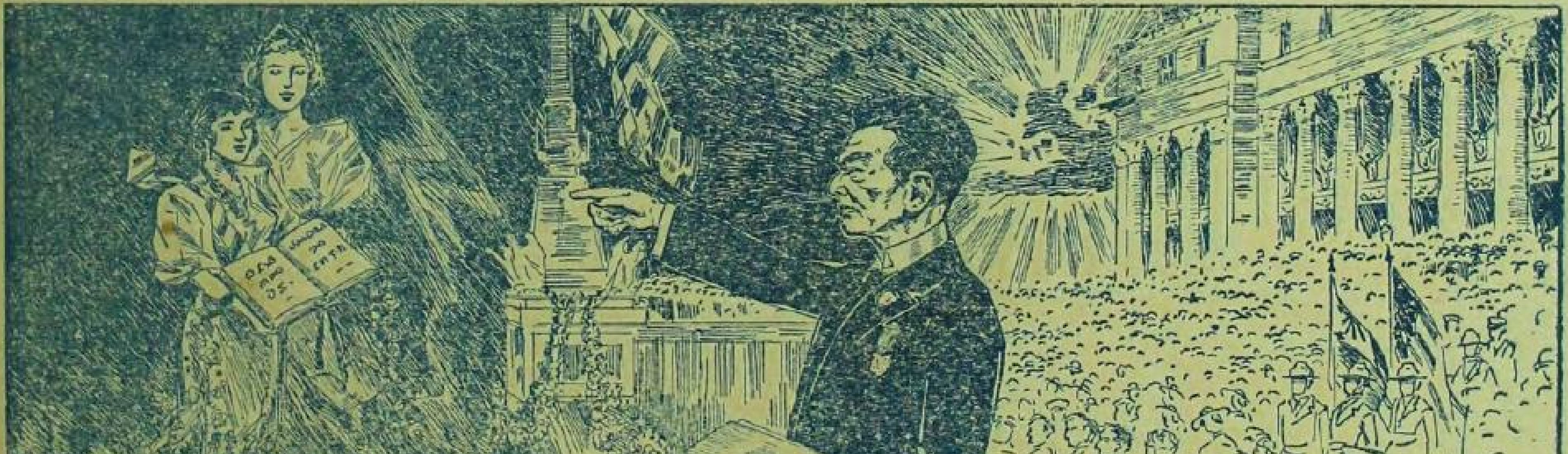

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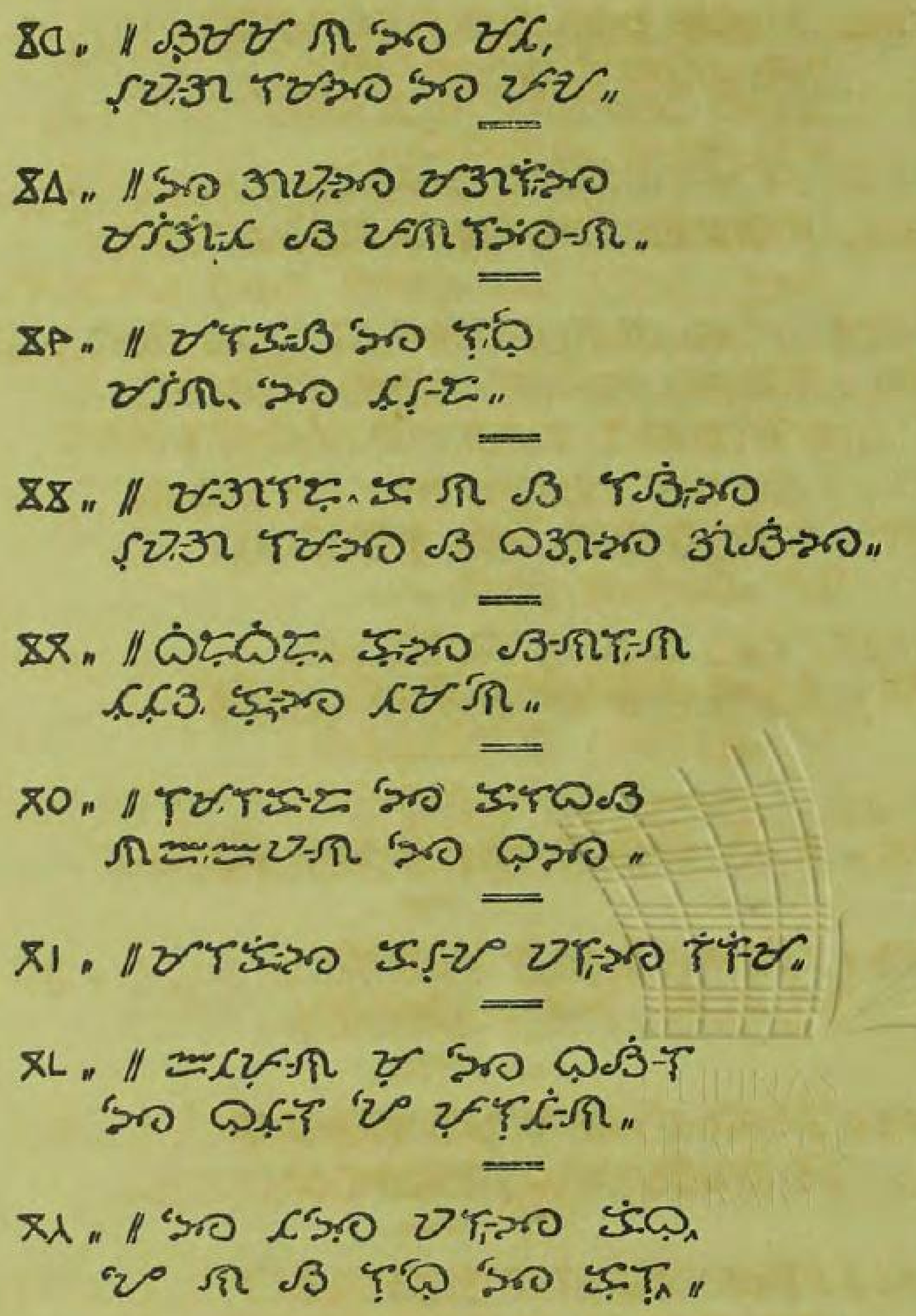

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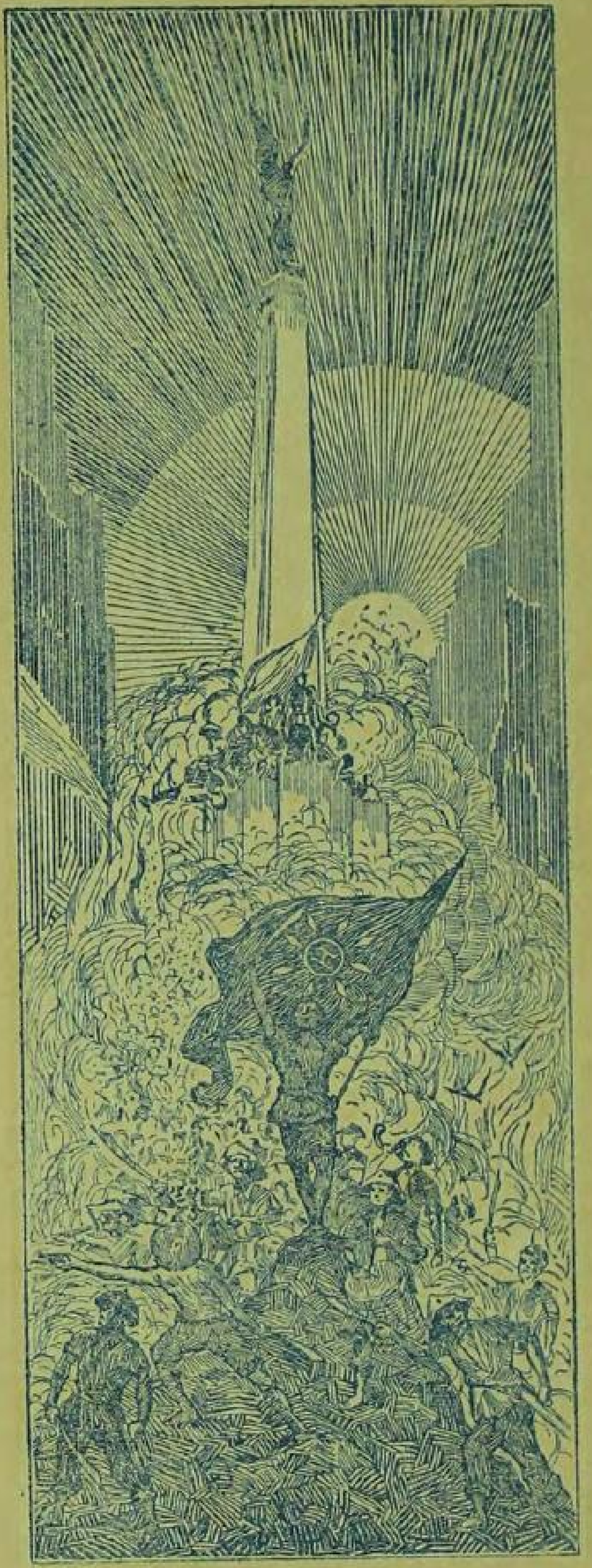

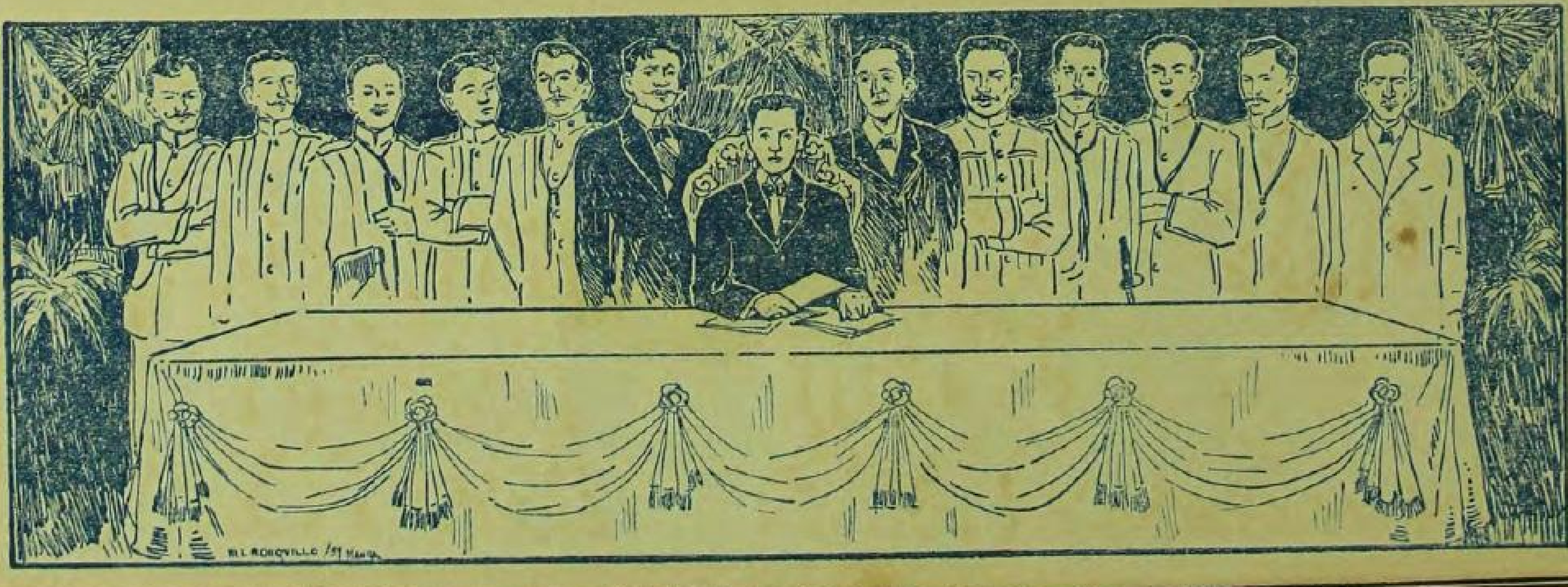

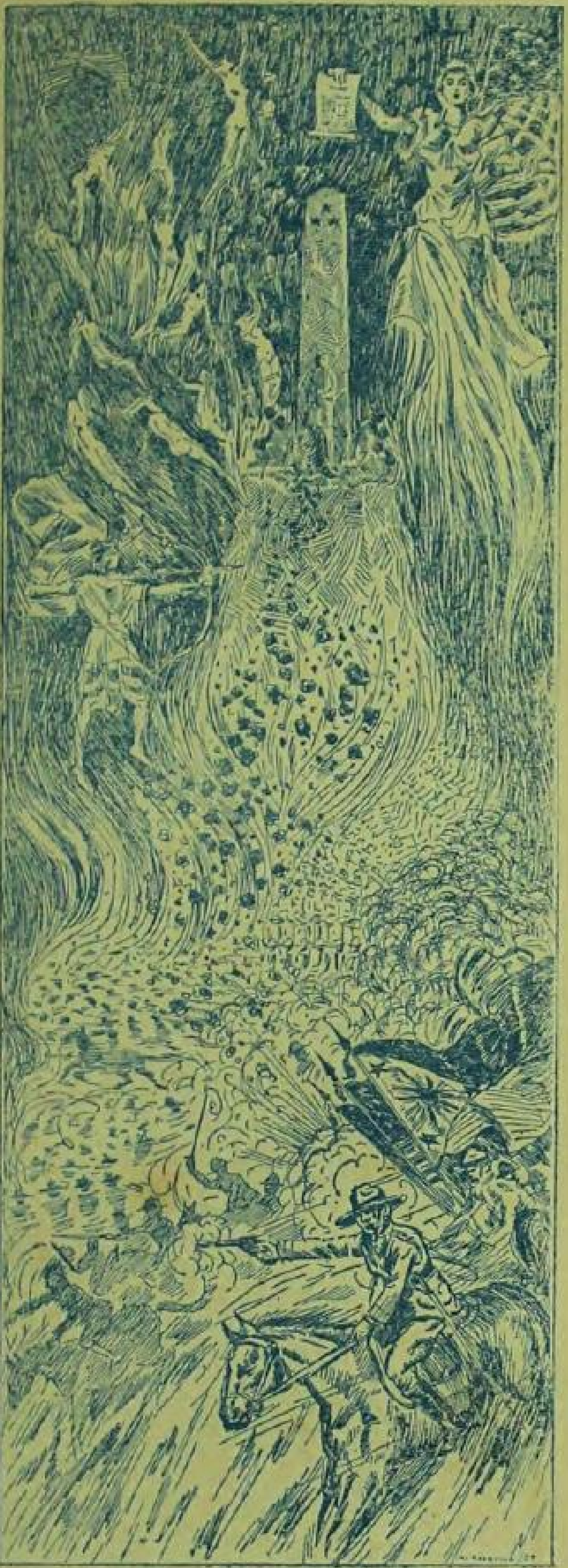

# MGA SAWIKAIN

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X△. // [illegible]
[illegible].

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XX. // [illegible].

100. / [illegible]
[illegible].

101. // [illegible]
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10L. // [illegible]
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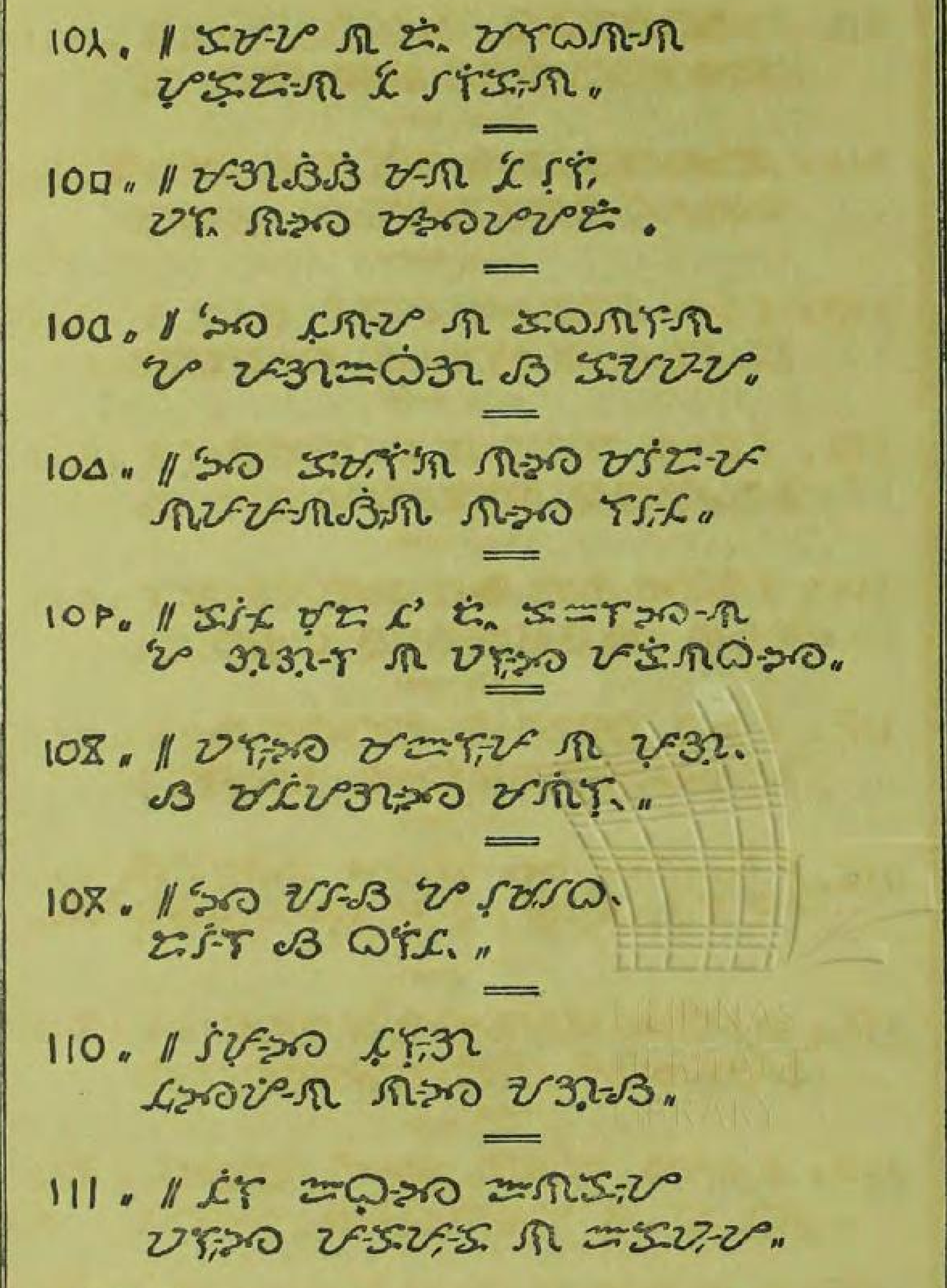
TARUKÍN AĞ SAKLÁW NĞ BAWA'T SIPHANAY.

# MG̃A SAWIKAIN



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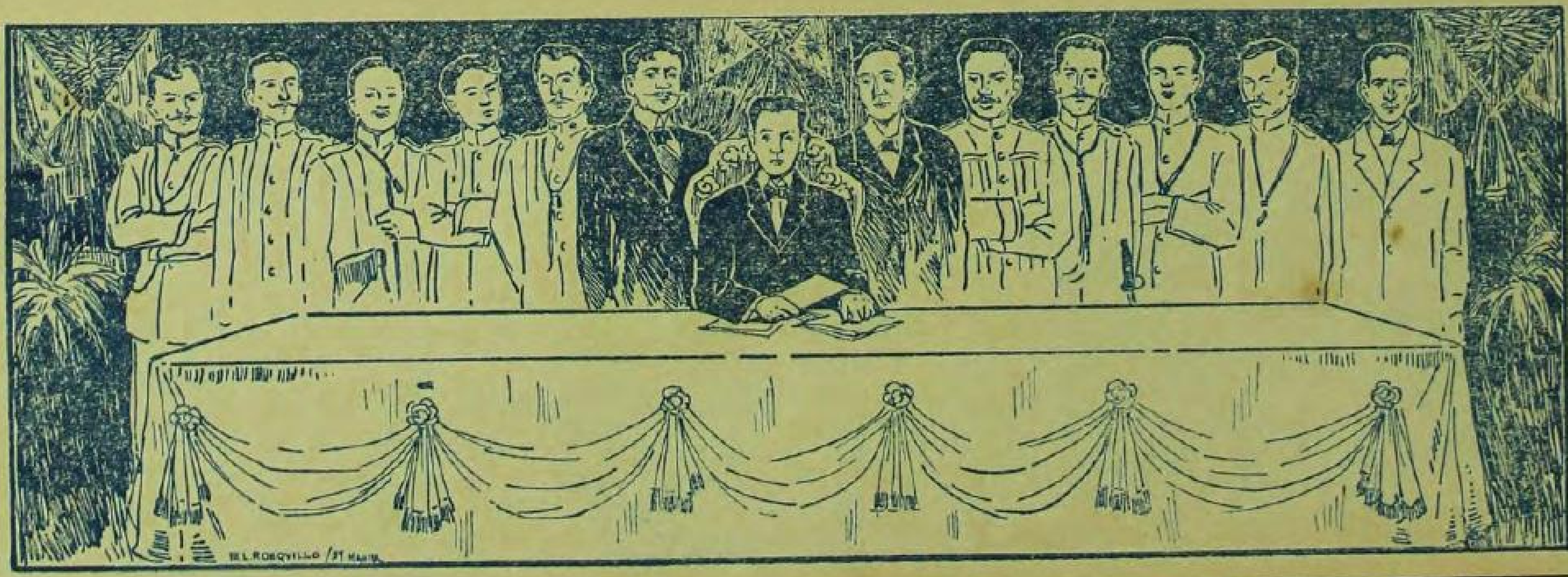

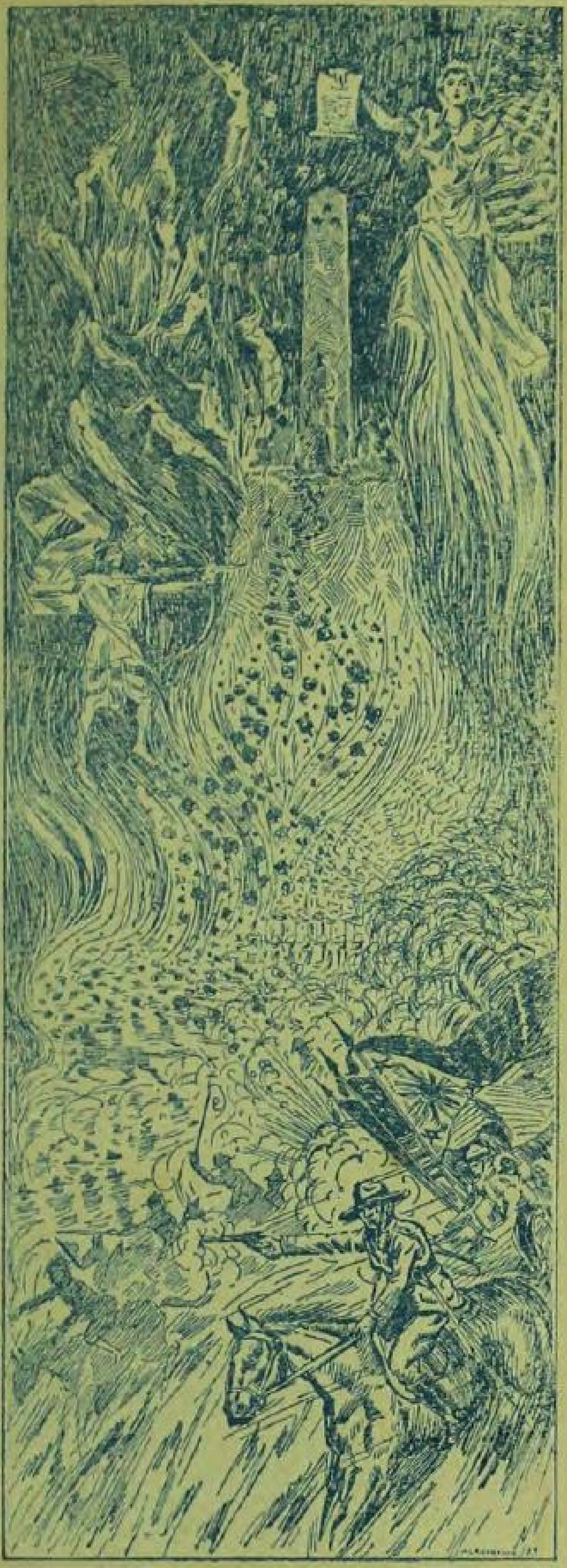

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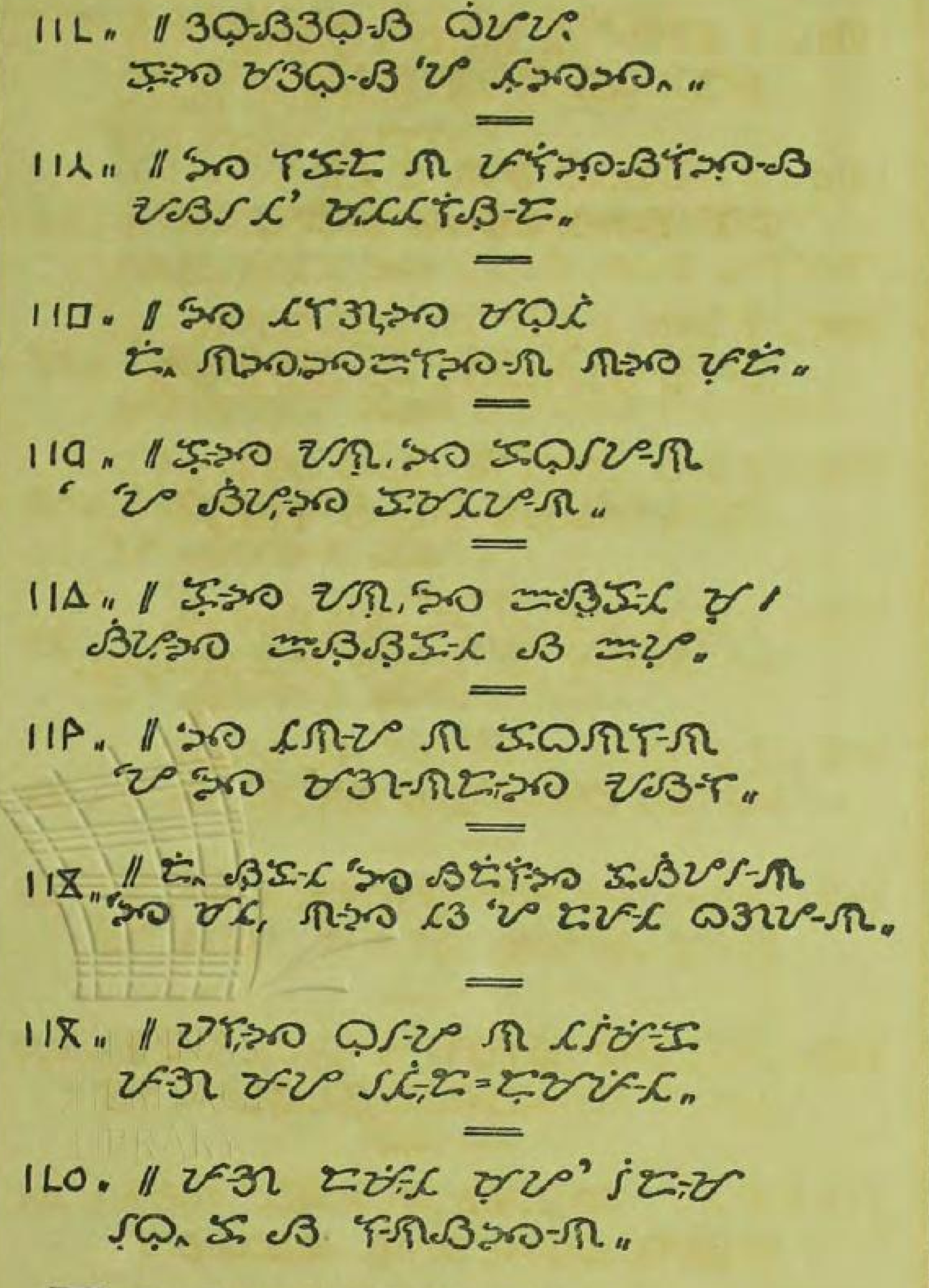
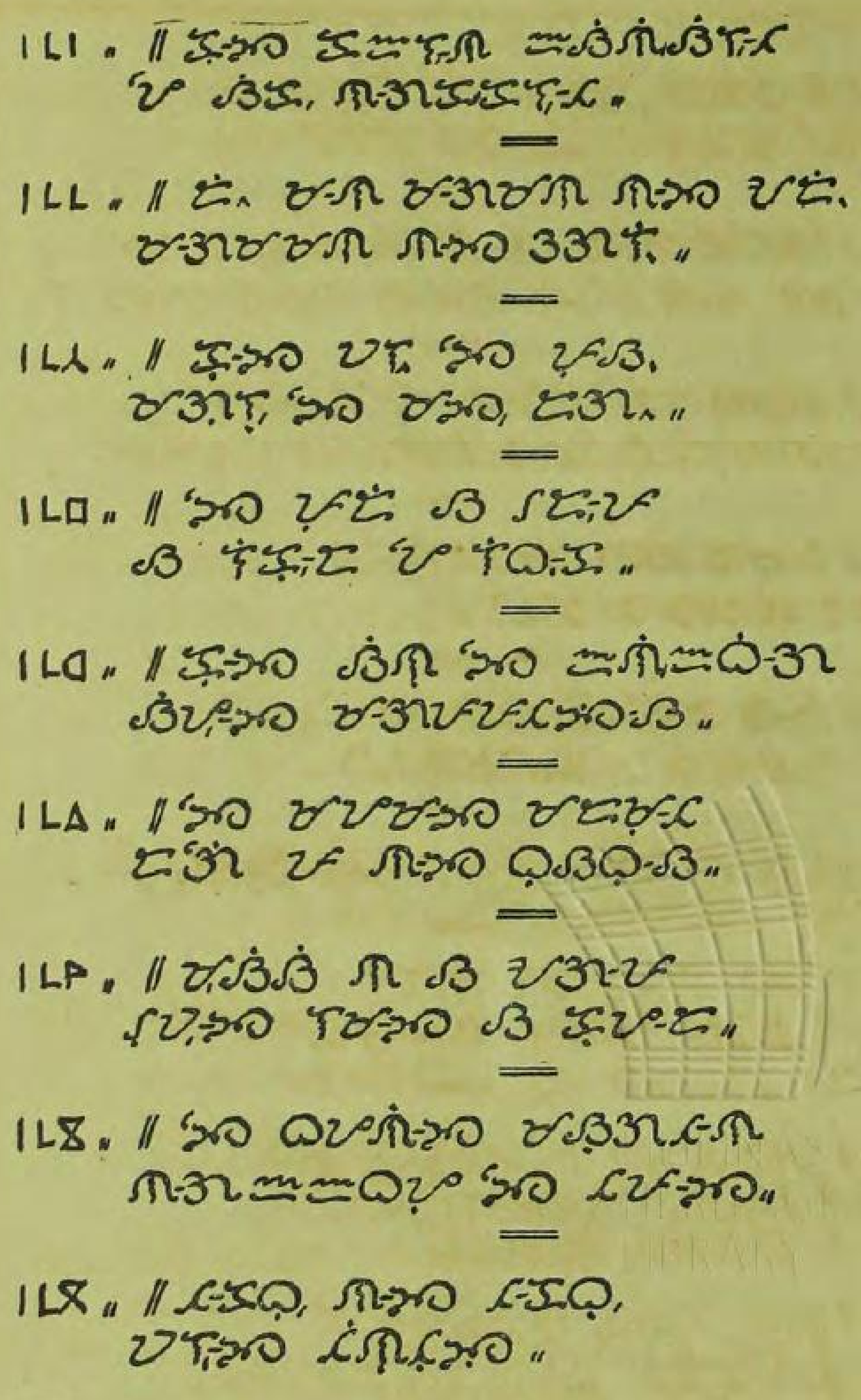
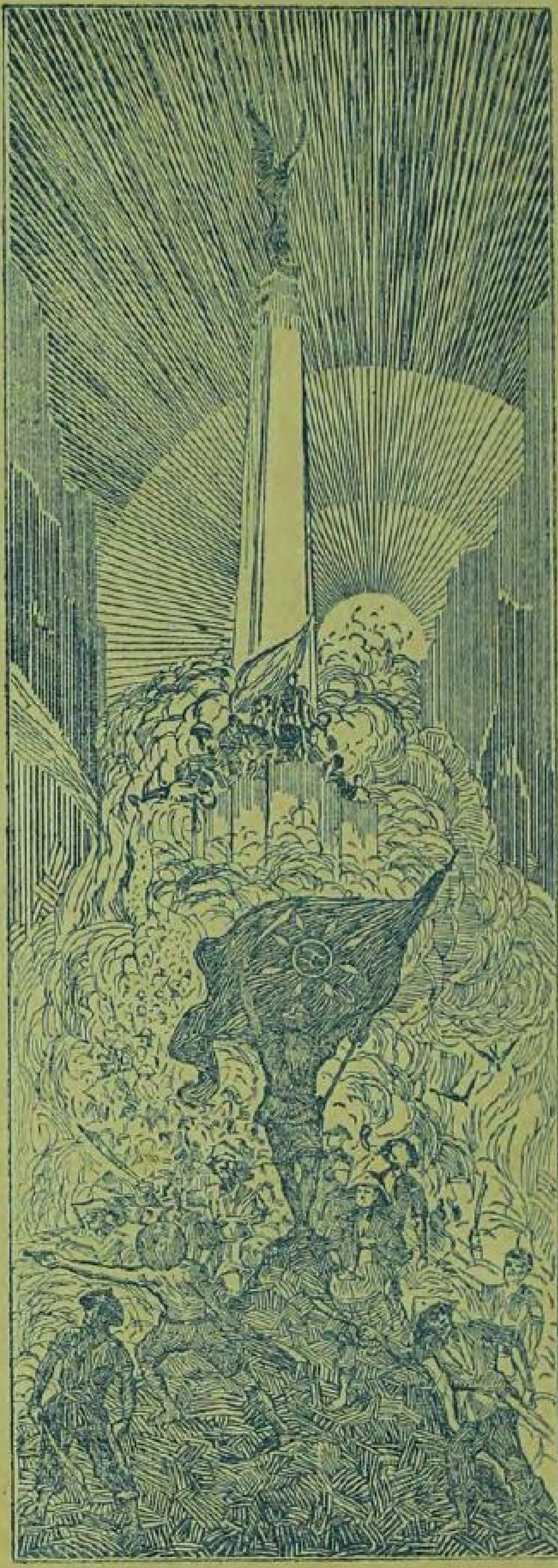


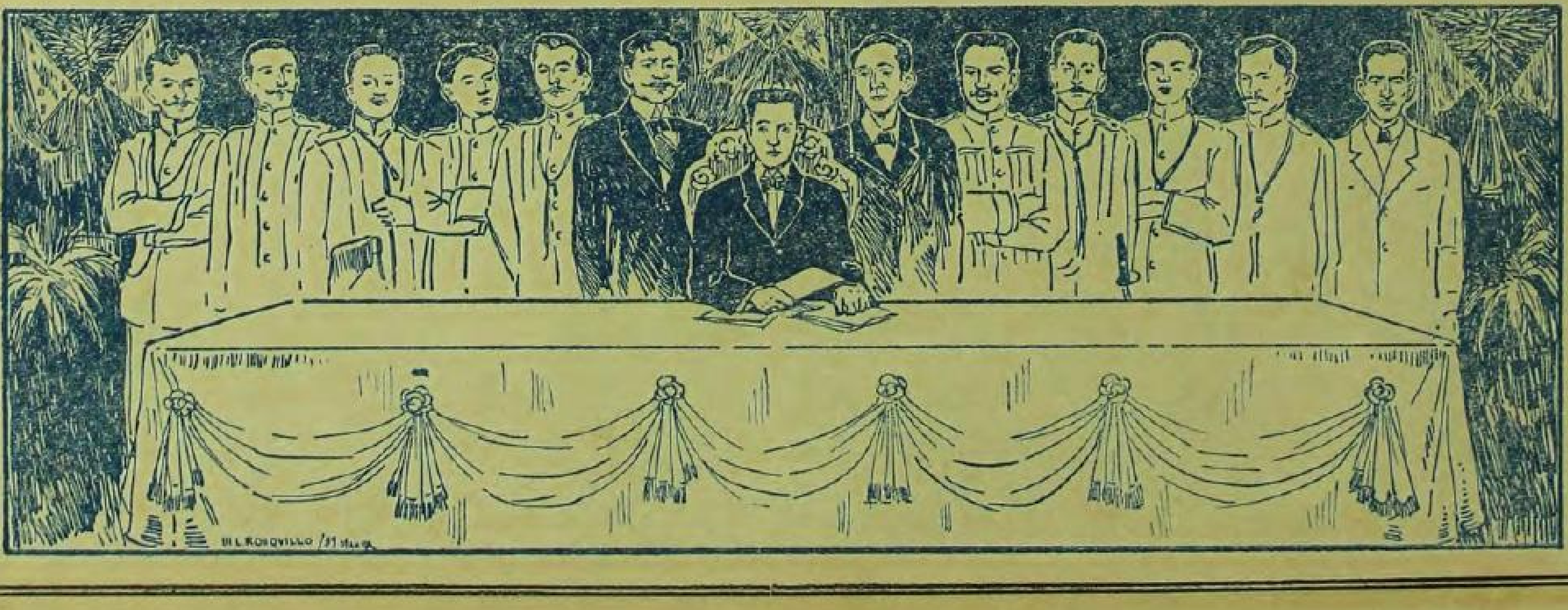
TARUKIN AG̃ SAKLÁW NG̃ BAWA'T SIPHANAY

# MG̃A SAWIKAIN

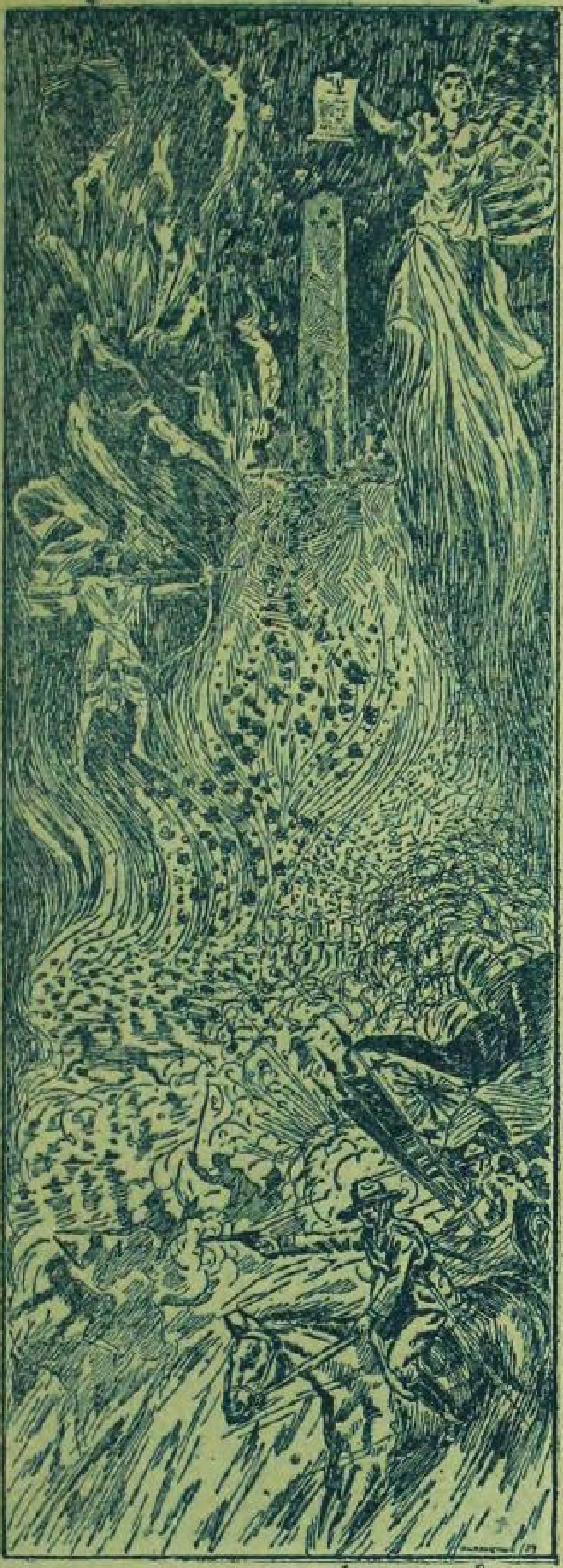


TARUKIN AG̃ SAKLAW NG̃ BAWA'T SIPHANAY





M L RONQUILLO /31



# MĞA SAWIKAIN

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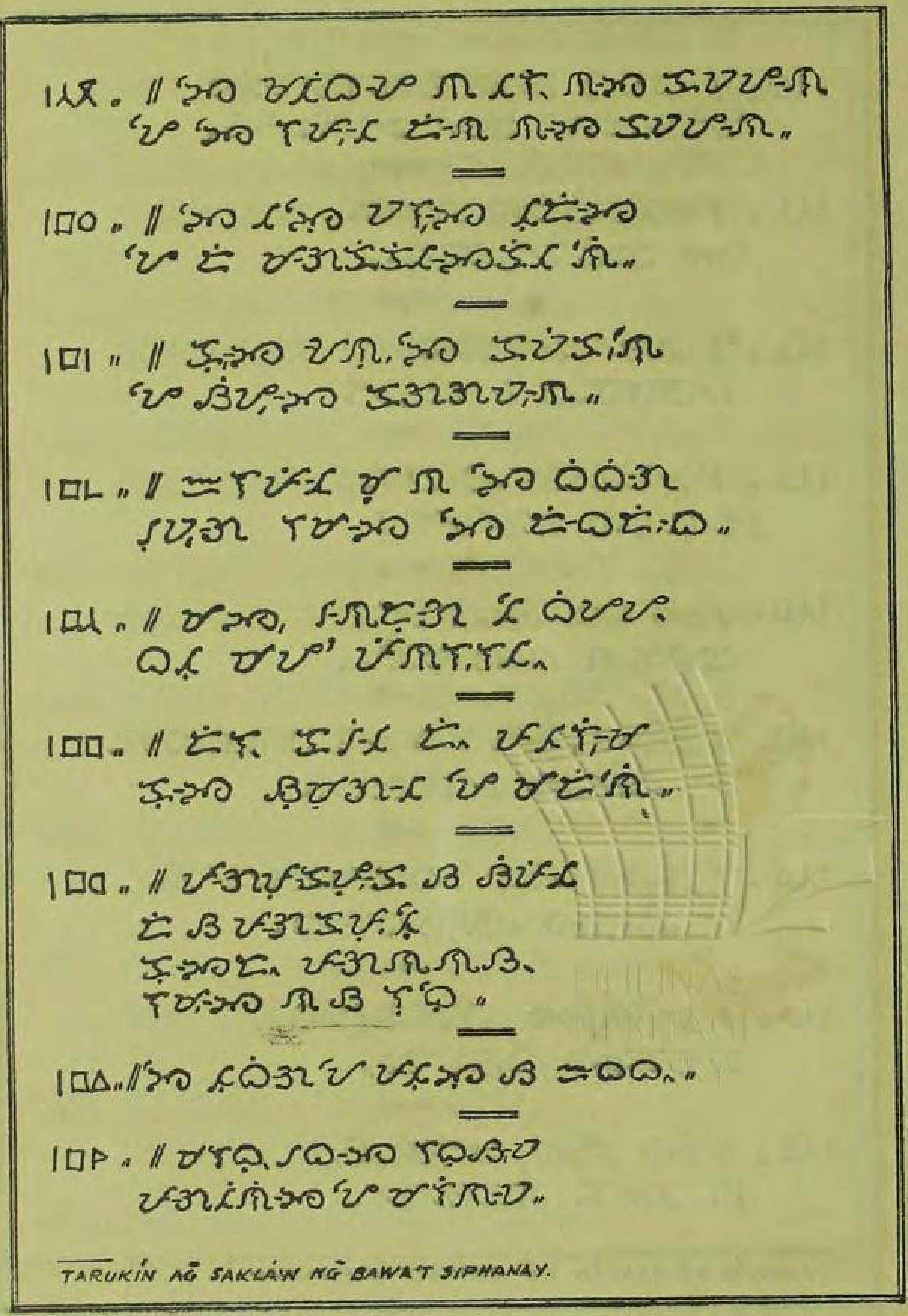
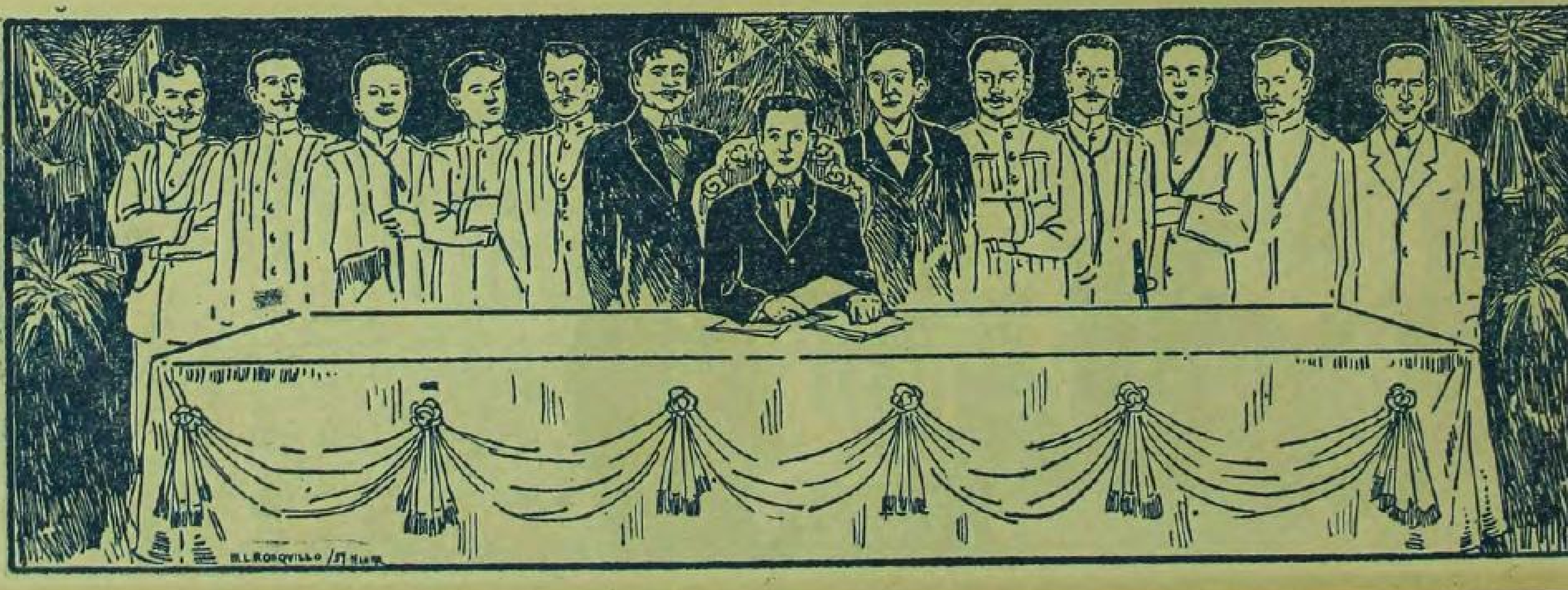
*TARUKÍN AĞ SAKLÁW NĞ BAWA'T SIPHANAY*

# MG̃A SAWIKAIN



TARUKIN AG̃ SAKLAW NG̃ BAWA'T SIPHANAY.

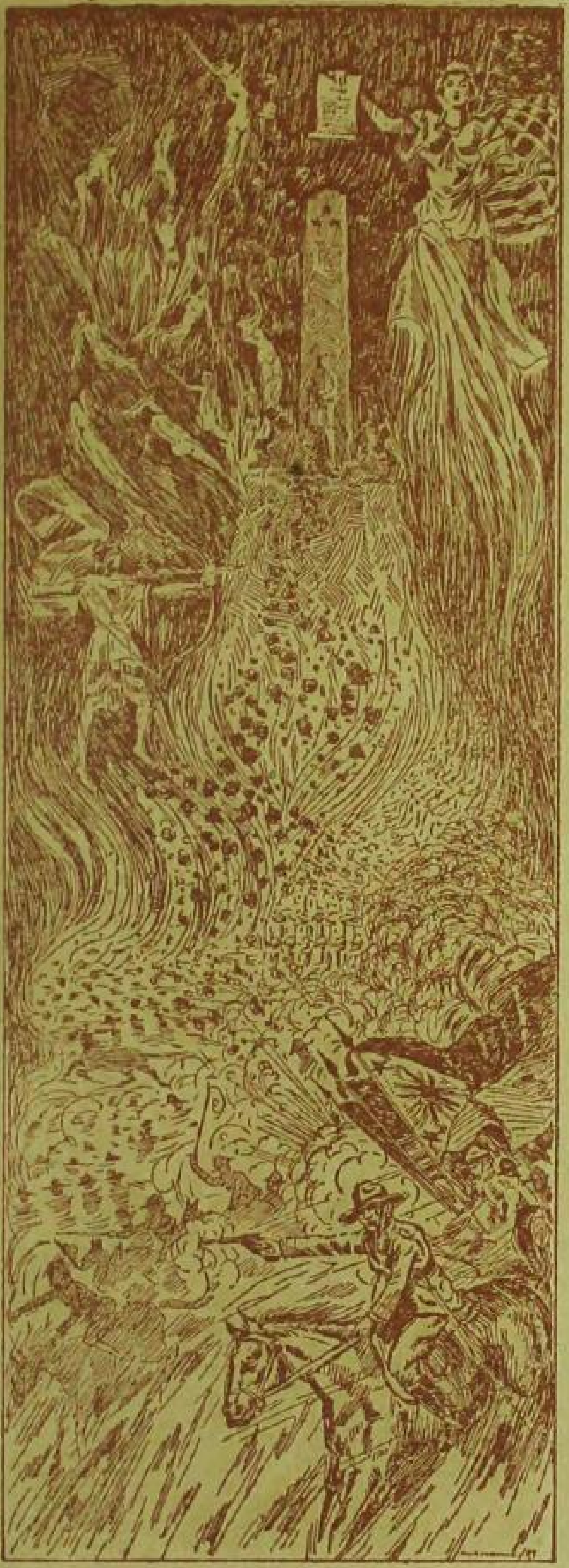


M.L.ROQUILLO /1934

# ᜊᜒᜈ᜔ᜑᜒ ᜃᜇᜓᜈᜓᜅ ᜀᜇ ᜊᜓᜑᜌ᜔

# WORDS OF WISDOM

FILIPINAS
HERITAGE
LIBRARY



# Mg̃a Kislap ng̃ Diwa

ᜀᜅ᜔ ᜑᜒᜈ᜔ᜇᜒ, ᜋᜄ᜔ᜋᜑᜎ᜔ ᜐ ᜃᜈ᜔ᜌᜅ᜔ ᜐᜎᜒᜆ,
ᜋᜑᜒᜄᜒᜆ᜔ ᜐ ᜑᜌᜓᜉ᜔ ᜀᜆ᜔ ᜋᜎᜈ᜔ᜐᜅ᜔ ᜁᜐ᜔ᜇ,
ᜃᜌ ᜀᜅ᜔ ᜋᜇᜉᜆ᜔ ᜉᜄ᜔ᜌᜋᜈᜒᜅ᜔ ᜃᜓᜐ,
ᜈ ᜆᜓᜎᜇ᜔ ᜈᜅ᜔ ᜁᜈᜅ᜔ ᜆᜓᜈᜌ᜔ ᜈ ᜈᜄ᜔ᜉᜎ."

RIZAL

"[illegible]
[illegible]
[illegible]."

LOPE K. SANTOS

"KATUBUSAN"

"[illegible]
[illegible]
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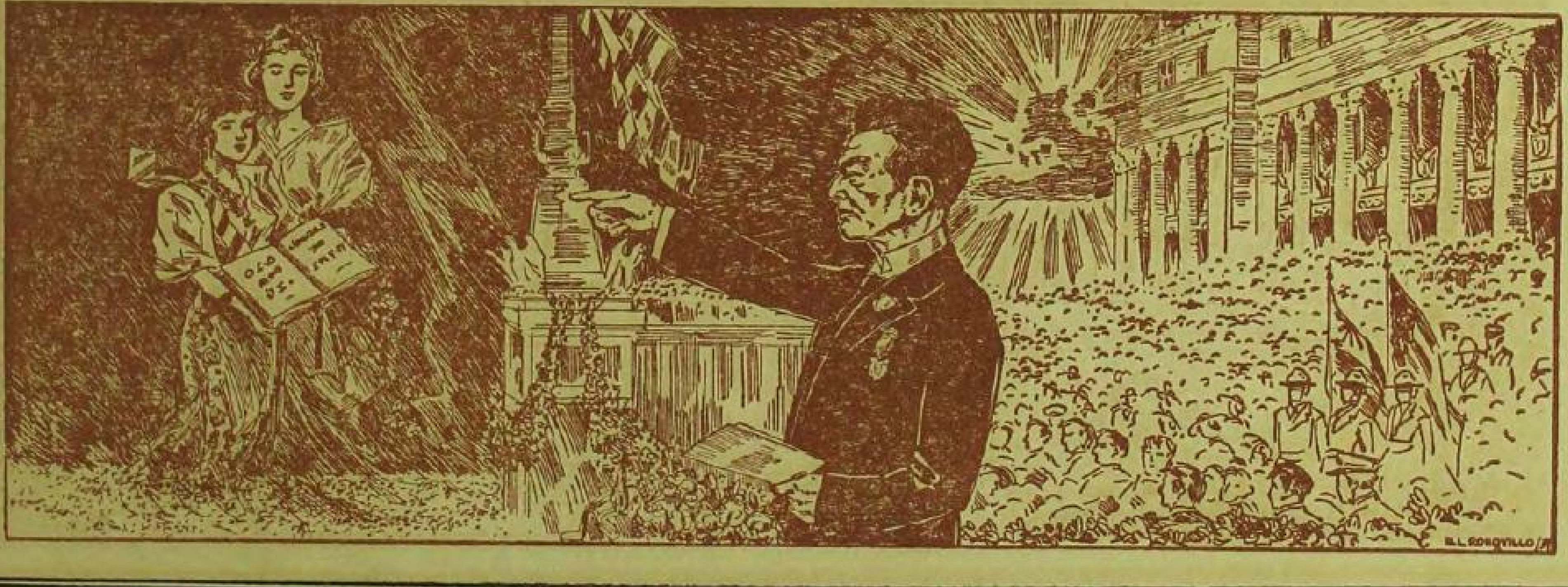
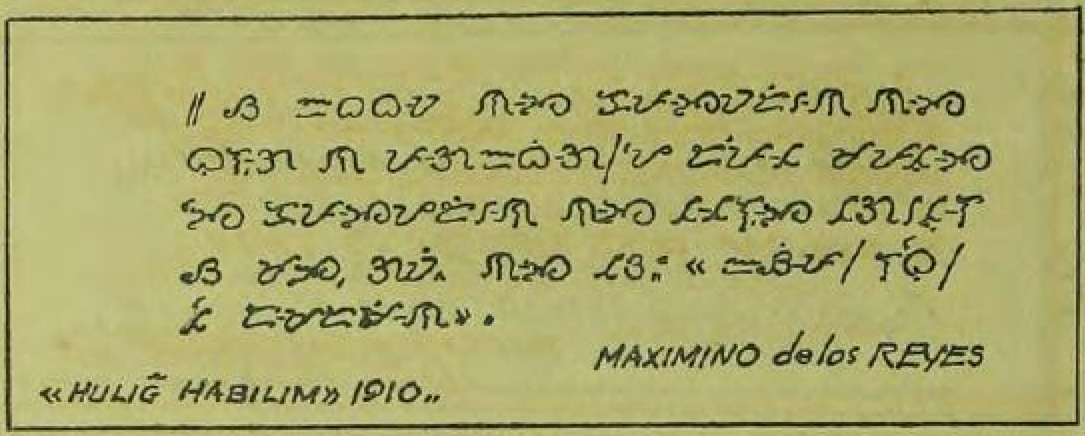
FAUSTINO AGUILAR

"TALIBA", 1910

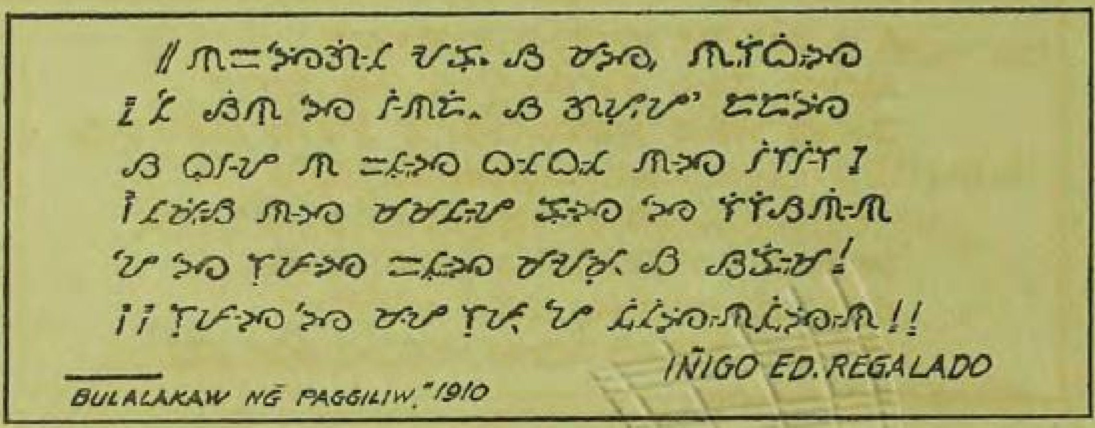


# Mg̃a Kislap ng̃ Diwa



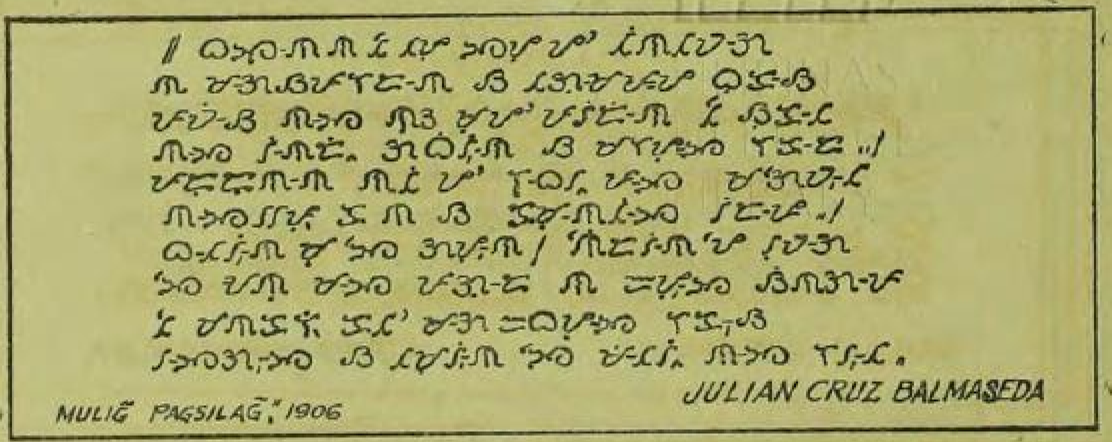
MAXIMINO delos REYES

«HULIĜ HABILIM» 1910.



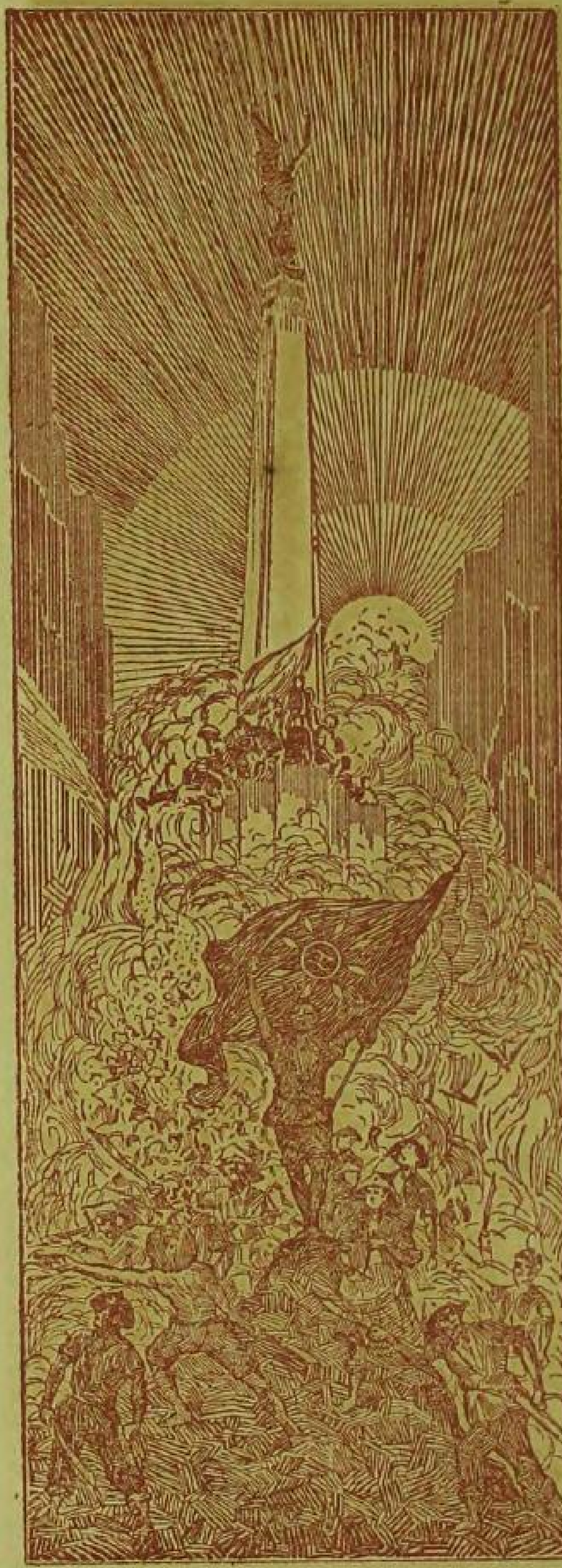
IÑIGO ED. REGALADO

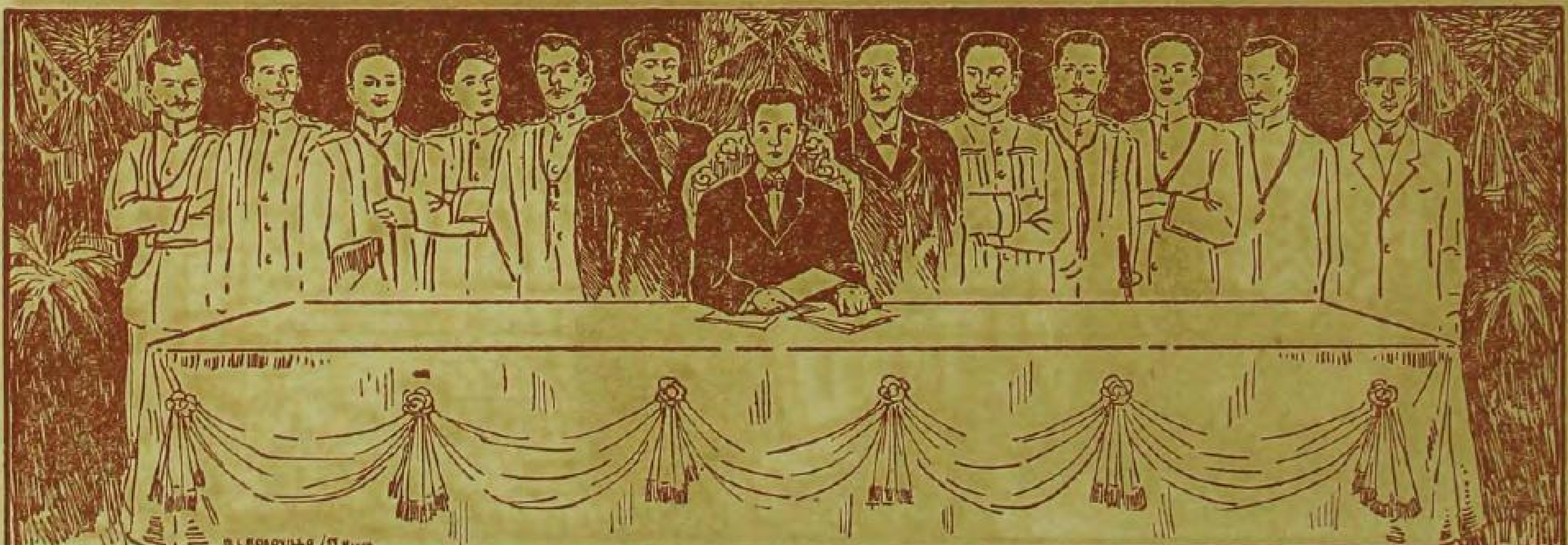
BULALAKAW NĜ PAGGILIW," 1910

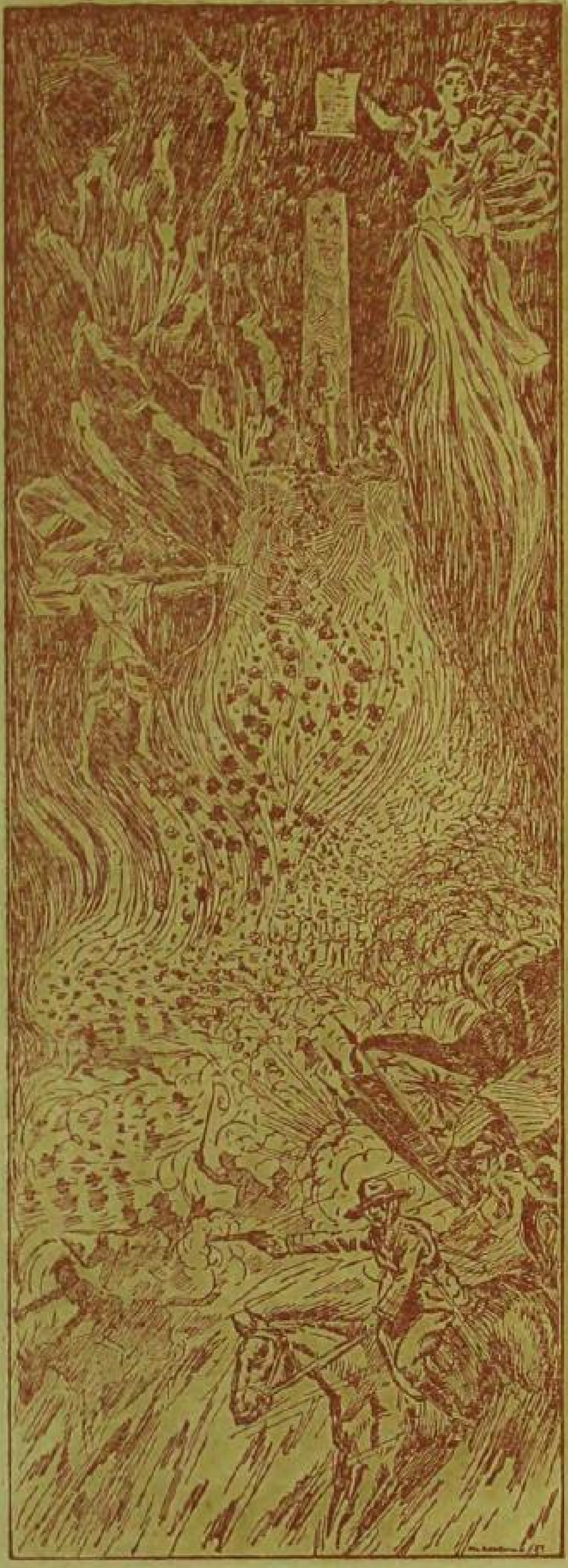


JULIAN CRUZ BALMASEDA

MULIĜ PAGSILAĜ," 1906







# Mg̃a Kislap ng̃ Diwa

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VALERIANO HERNANDEZ PEÑA
(1858 - 1922)

[illegible]
[illegible]
[illegible]
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[illegible]
[illegible]

RENACIMIENTO FILIPINO, 1913

[illegible]
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PEDRO GATMAITAN

# Mg̃a Kislap ng̃ Diwa

[illegible]

"AG̃ DEMOCRACIA" 1912

JOSE Ma. RIVERA
(GAT-LUHA)

[illegible]

"AG̃ DEMOCRACIA," 1911

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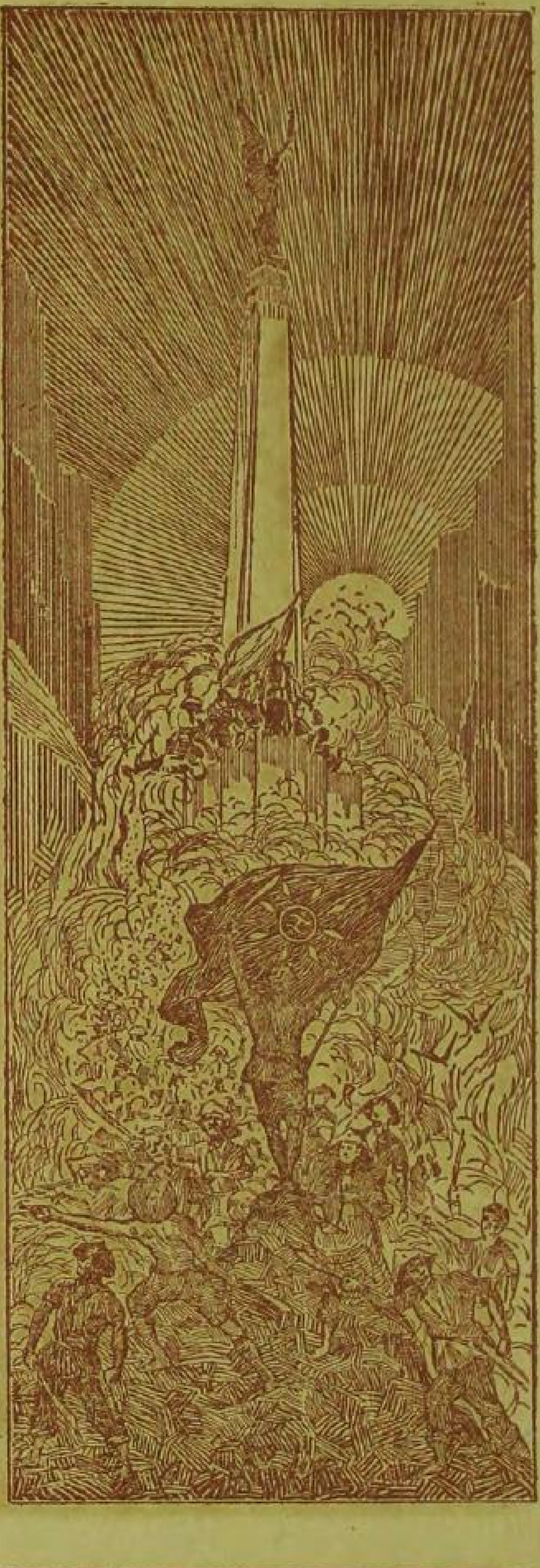
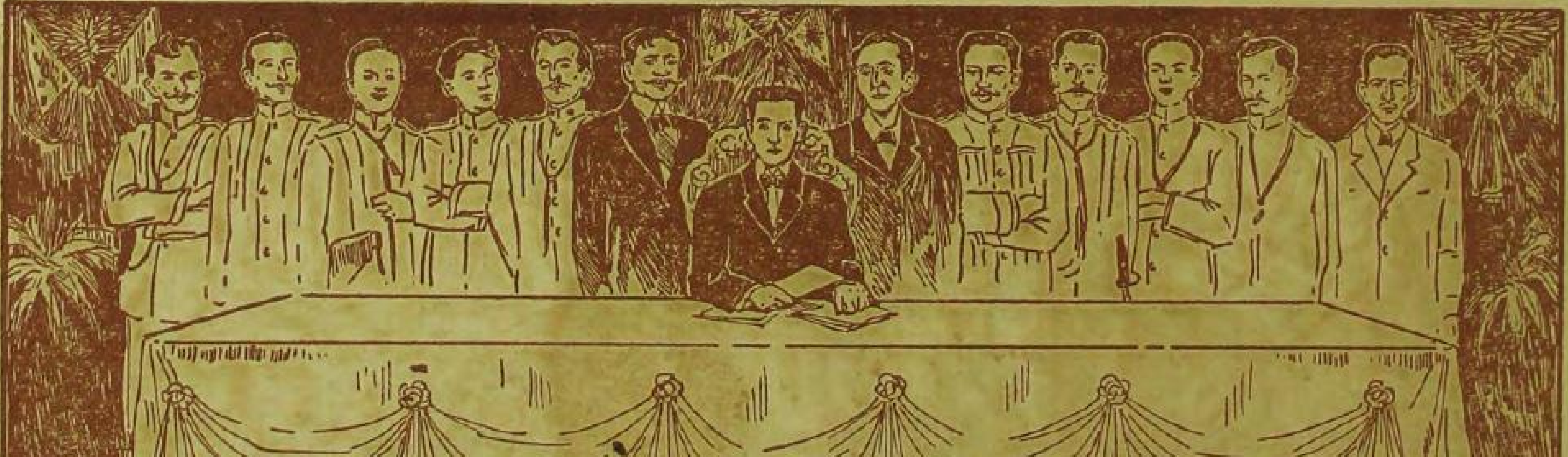
PASCUAL de LEON





# Mg̃a Kislap ng̃ Diwa

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[illegible]

*JOSE ESPERANZA CRUZ*

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

*BULAKLAK PARAG̃*

"TALIBA," 1911

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
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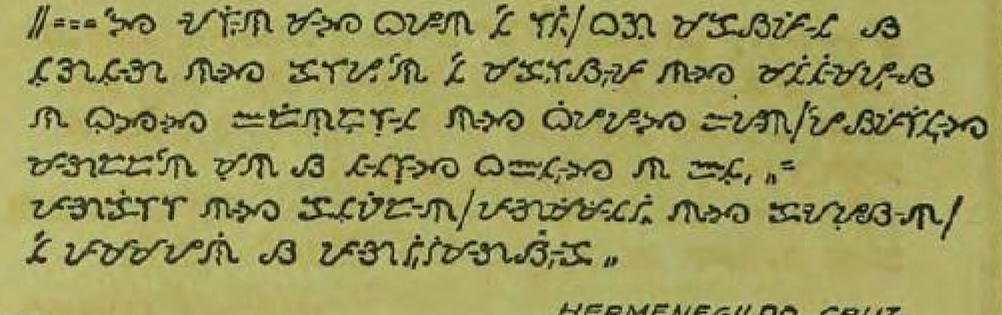
(1) LAURA (2) FLORANTE
(3) ALADIN (4) FLERIDA

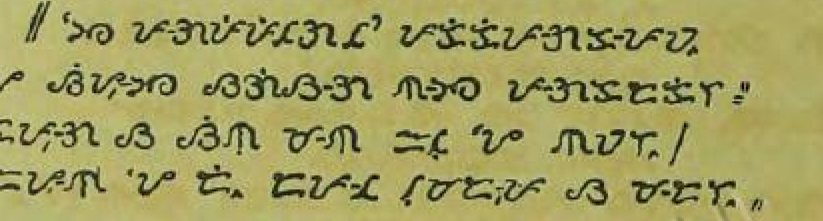
GUILLERMO Y. SANTIAGO-CUINO

# Mg̃a Kislap ng̃ Diwa

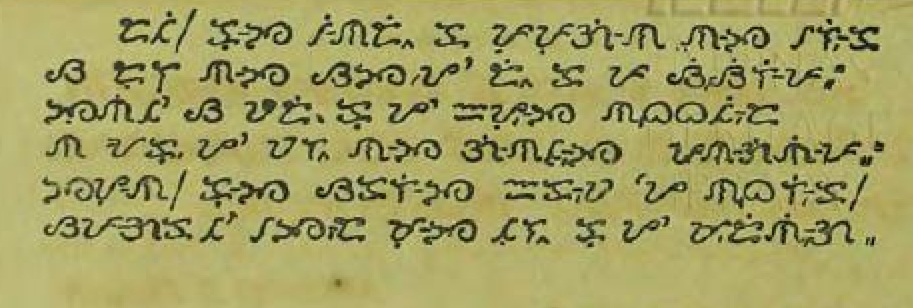


HERMENEGILDO CRUZ

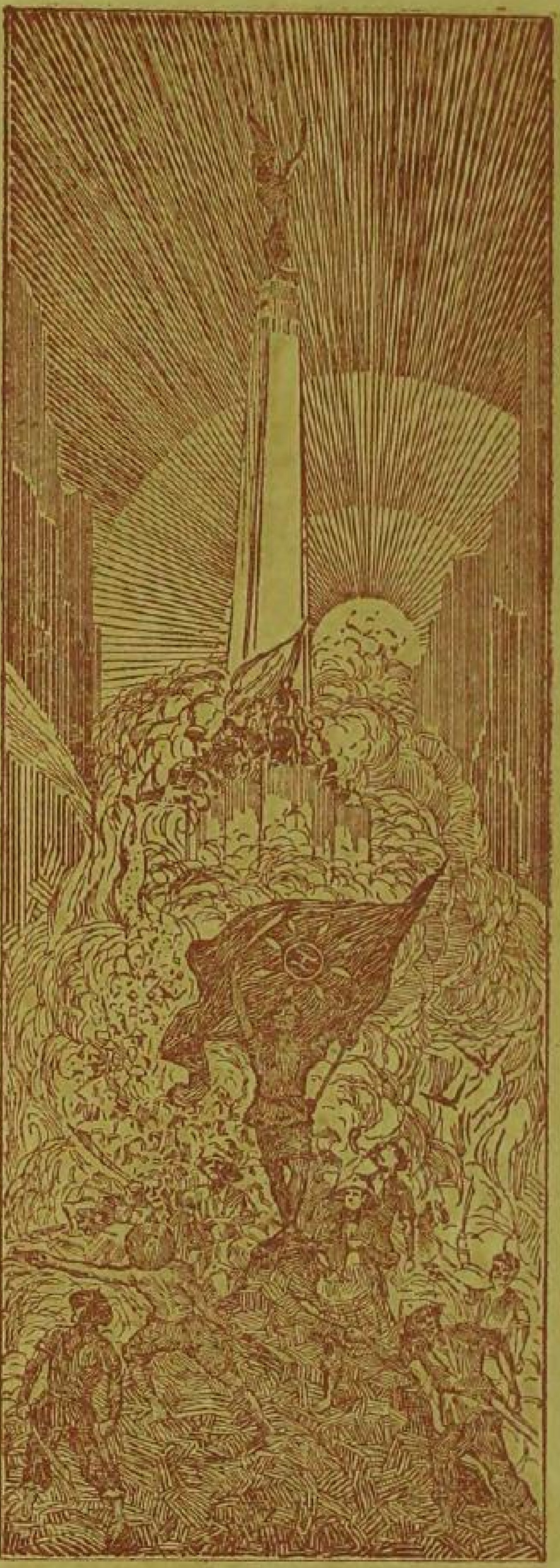
"TALIBA," 1910

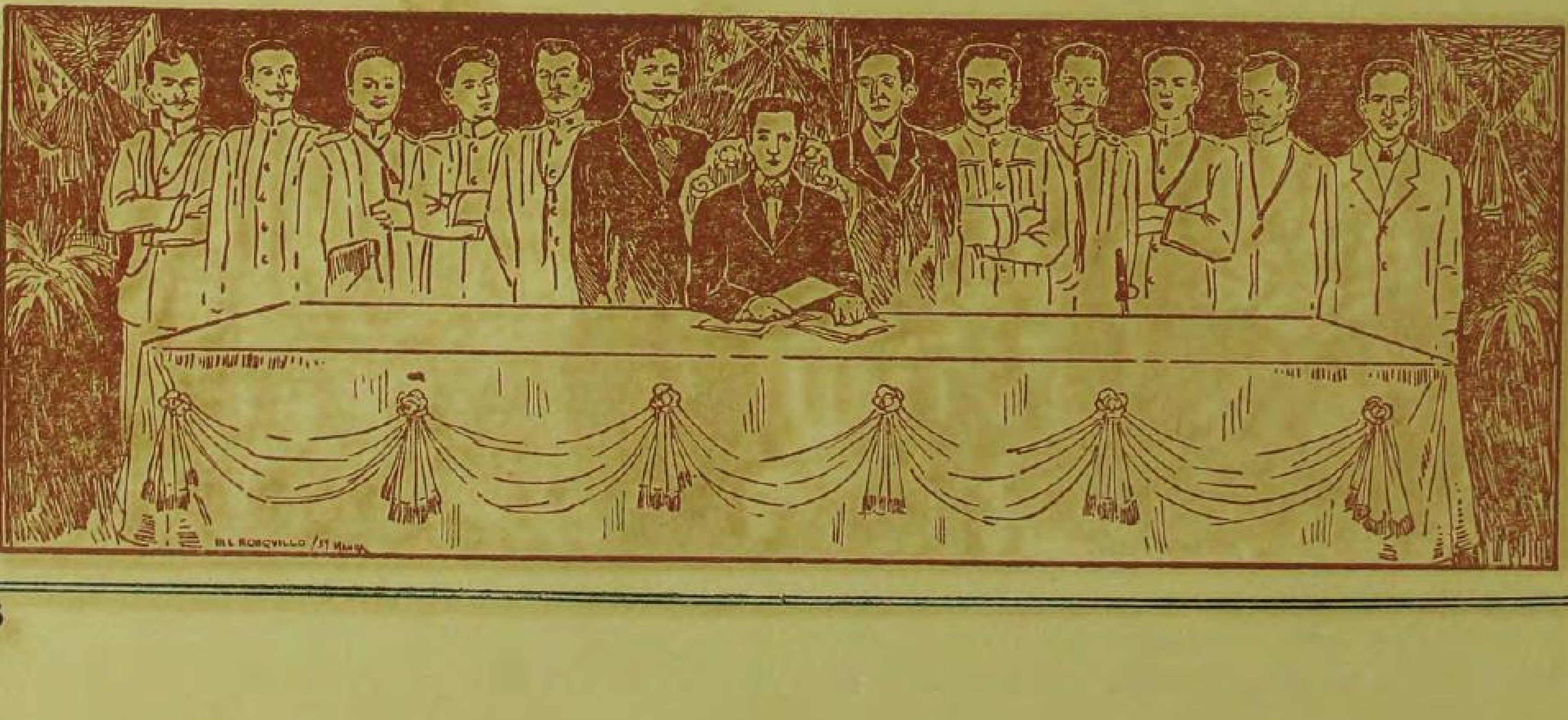


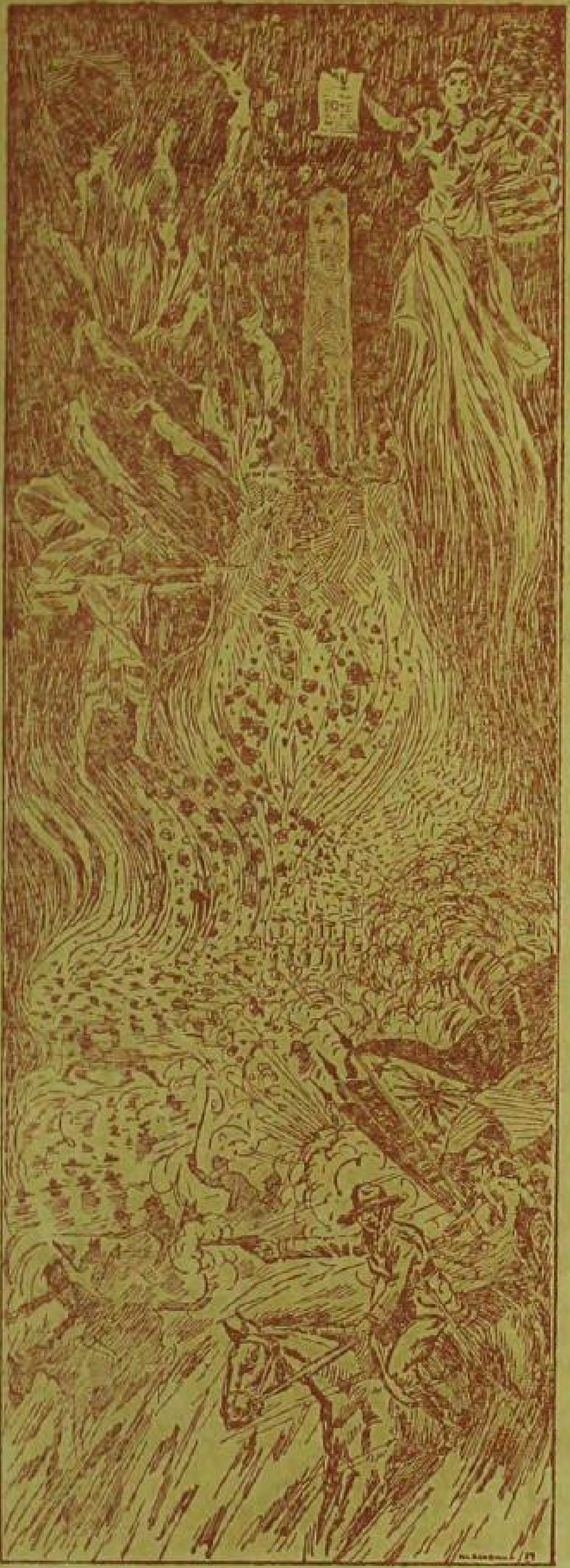
AURELIO TOLENTINO
(1867-1915)



DEOGRACIAS A. ROSARIO







# Mg̃a Kislap ng̃ Diwa

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[illegible]

MARCIANO ALMARIO

TALIBA, 1912

[illegible]
[illegible]
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FRANCISCA LAUREL

[illegible]
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ANTONIO D. PAGUIA

"AG̃ DEMOCRACIA," 1911

# Mg̃a Kislap ng̃ Diwa

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LEONARDO A. DIANSON

"MULIĜ PAGSILAĜ", 1906

[illegible]
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JUAN RIVERA LAZARO

"MULIĜ PAGSILAĜ" 1907

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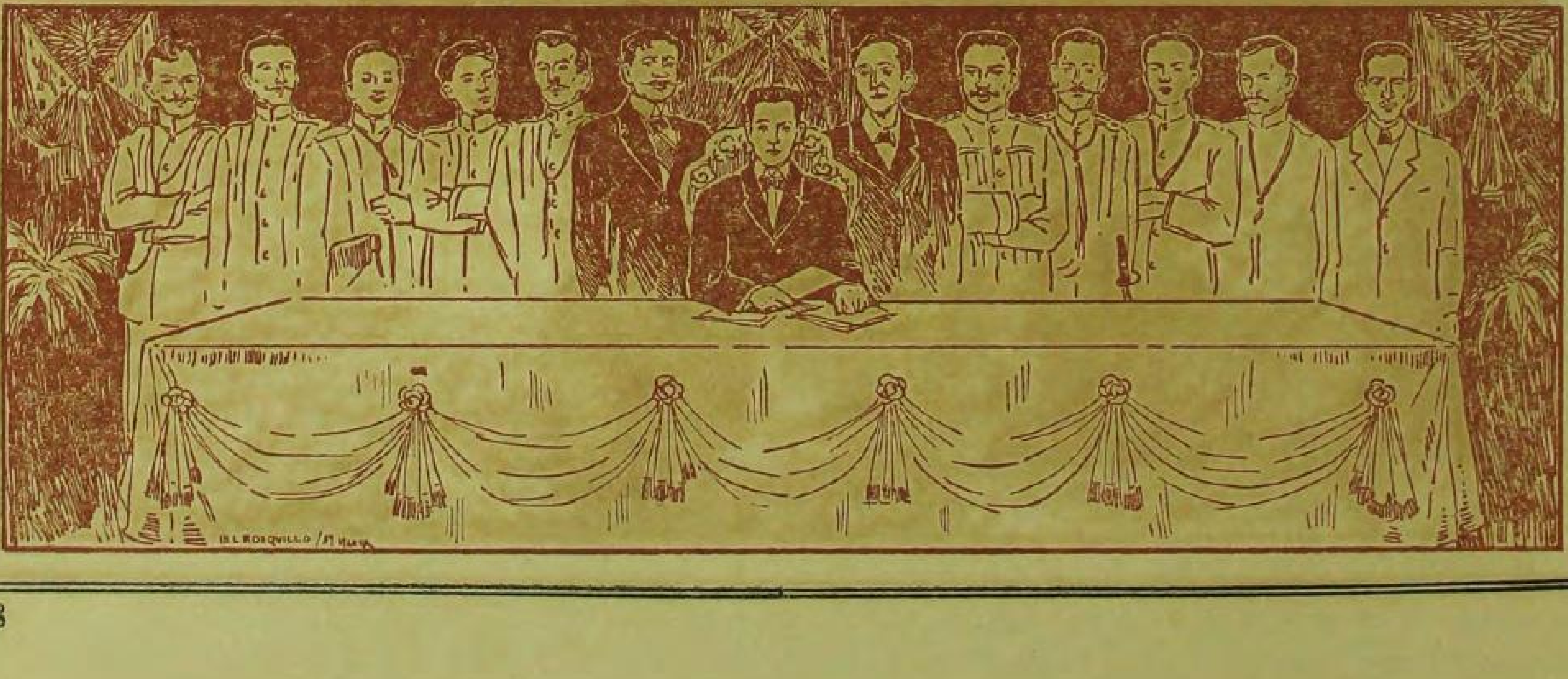
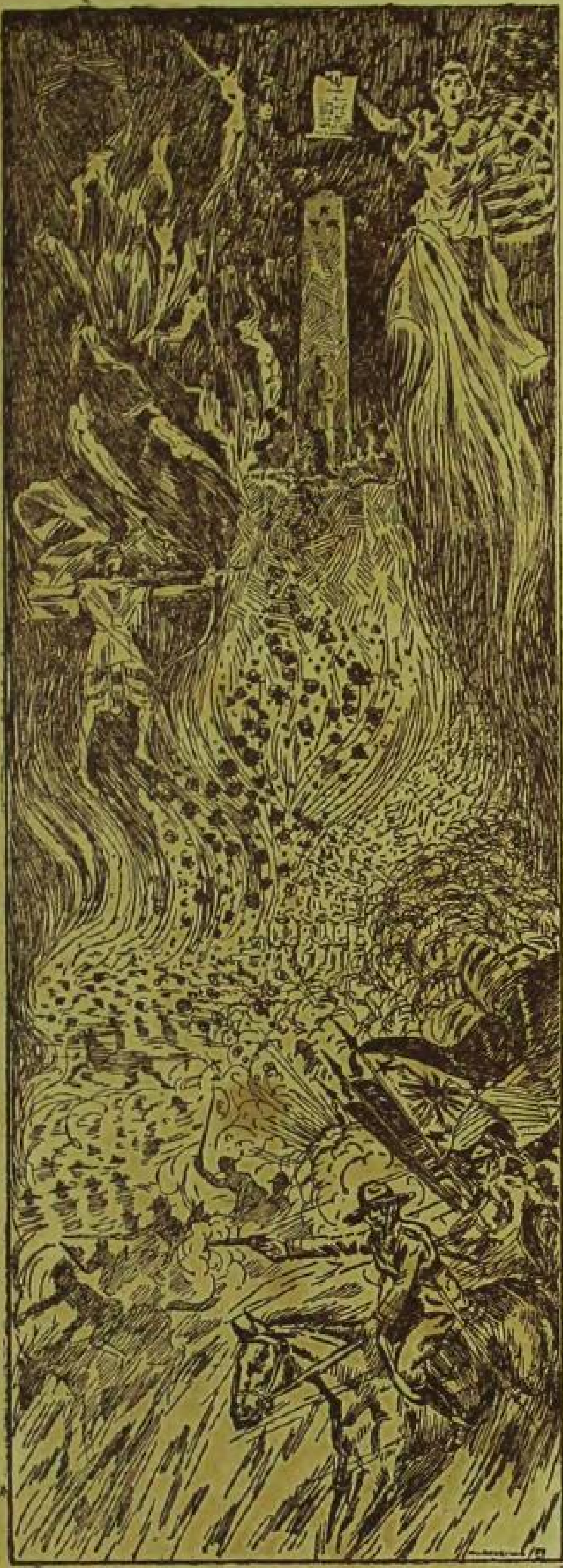
ILDEFONSO SANTOS





# Mğa Kislap nğ Diwa

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TEO. E. GENER

[illegible]
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[illegible]
[illegible]

AMADO V. HERNANDEZ

* RELIHION * DIYOS

[illegible]
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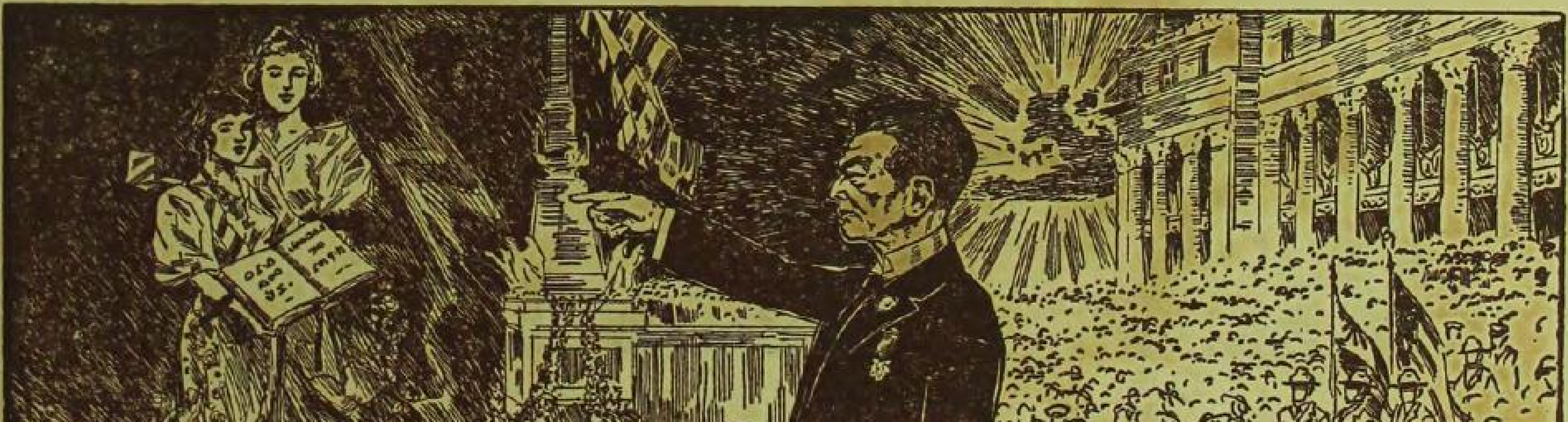
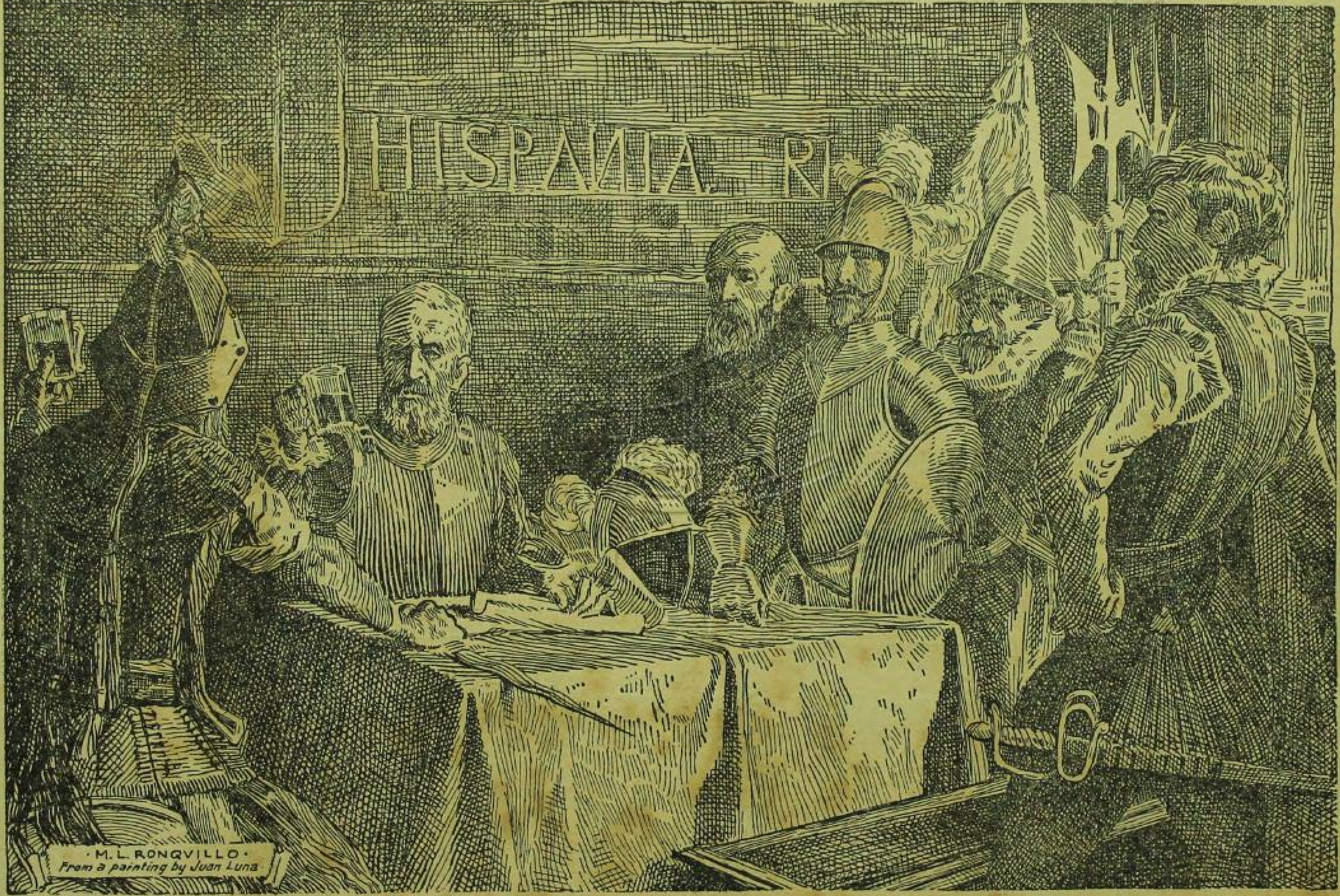
CIRIO H. PANGANIBAN




HISPANIA. R
· M. L. RONQUILLO ·
From a painting by Juan Luna

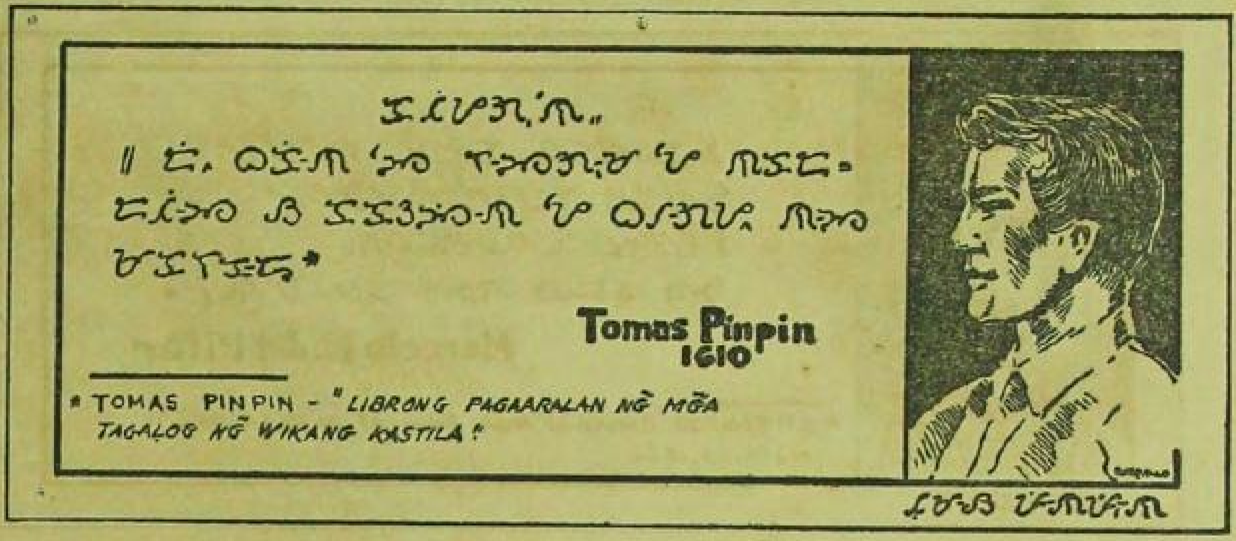
EL PACTO DE SANGRE ENTRE
LEGASPI Y SIKATUNA
1571

THE BLOOD COMPACT BETWEEN
LEGASPI AND SIKATUNA
1571

# ᜋᜁᜃ᜔ᜎᜒᜅ᜔ ᜆᜎᜋ᜔ᜊᜓᜑᜌ᜔

# SHORT BIOGRAPHIES

# Maiiklig̃ Salayhay - Short Biographies



**Tomas Pinpin**
1610

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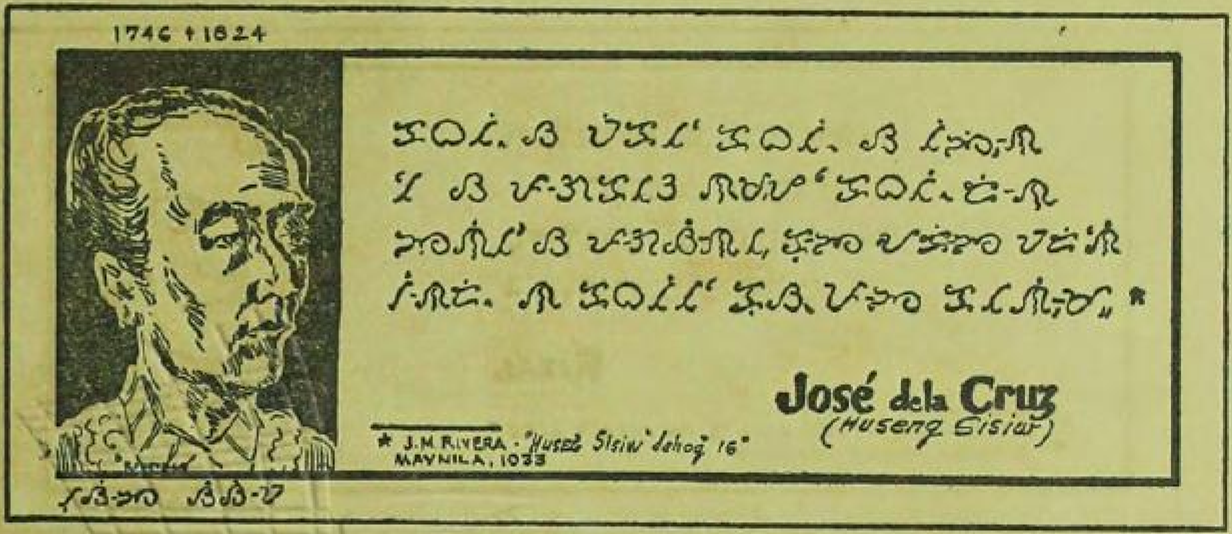
* TOMAS PINPIN - "*LIBRONG PAGAARALAN NG̃ MG̃A TAGALOG NG̃ WIKANG KASTILA*"



1746 + 1824

**José dela Cruz**
(*Huseng̃ Sisiw*)

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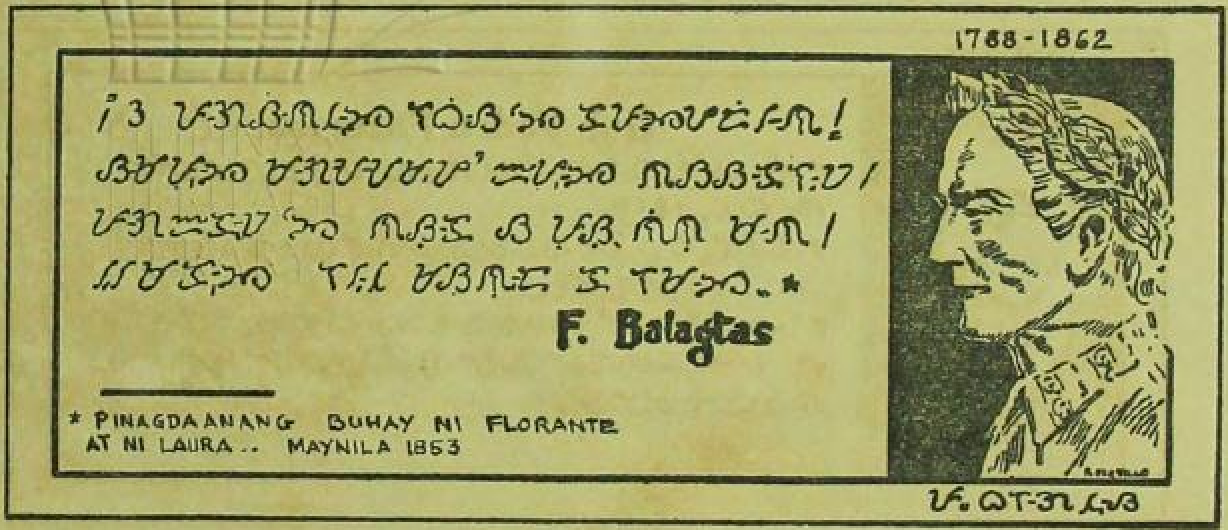
* J.M. RIVERA - "*Huseg̃ Sisiw*" *dahog̃ 16*"
MAYNILA, 1033



1788 - 1862

**F. Balagtas**

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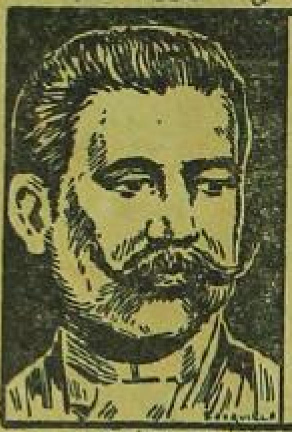
* PINAGDAANANG BUHAY NI FLORANTE AT NI LAURA .. MAYNILA 1853

# Maiiklig̃ Salayhay - Short Biographies

1856-1896



[illegible]

**Marcelo H. del Pilar**

---

* J.P. SANTOS "*BUHAY AT MGÃ SINULAT NI PLARIDEL*" *MAYNILA, 1932*

1861 - 1895

[illegible]

**RIZAL**

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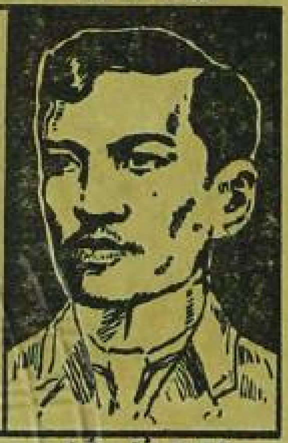
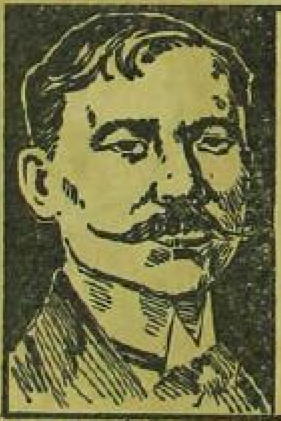
* J.P. SANTOS, "*MORE LIGHTS ON RIZAL'S LIFE*" *Gerona, Tarlak 1935, p.9*

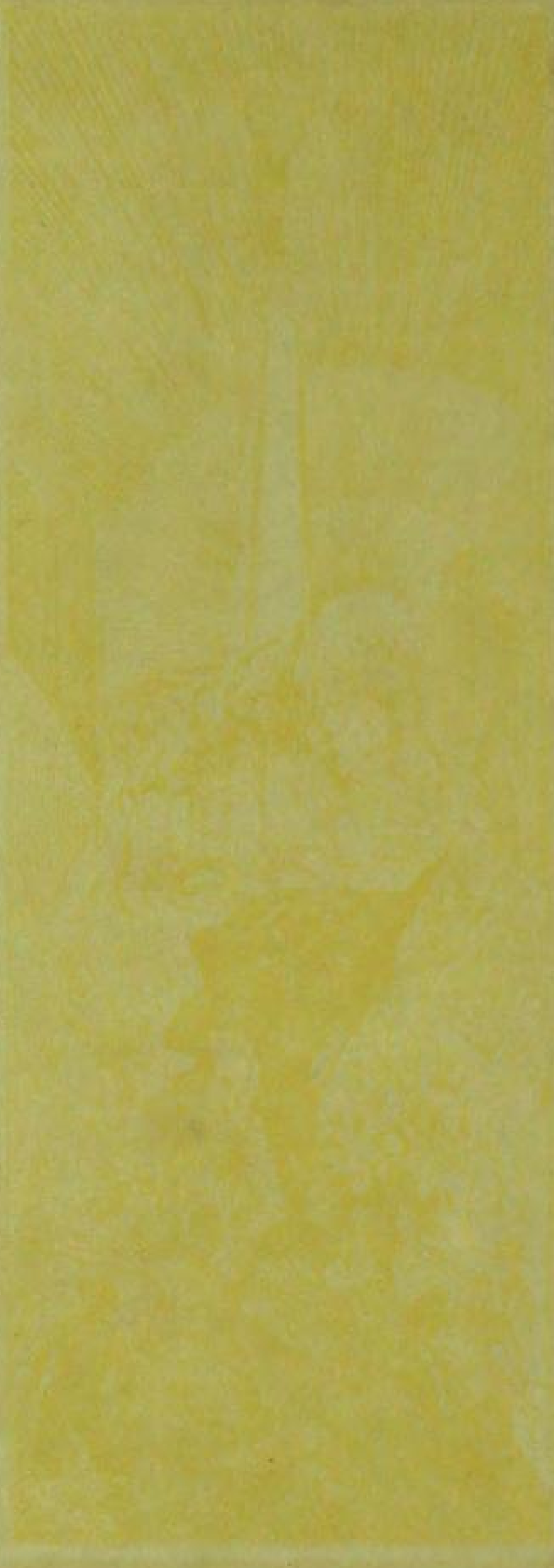


1858 - 1911



**Gat. Pedro Paterno**

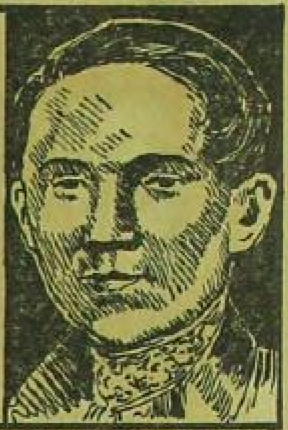
[illegible]

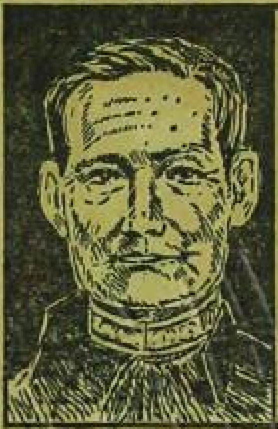


# Maiikliğ Salayhay - Short Biographies

[illegible]

**P. José Burgos**



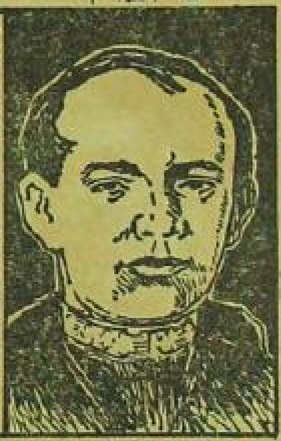


[illegible]

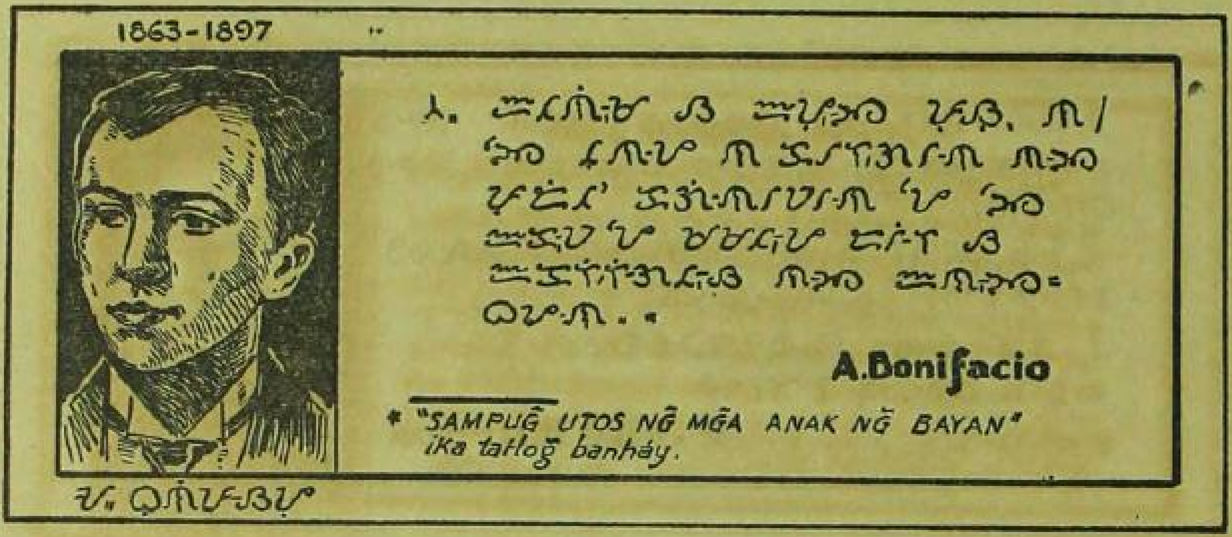
**P. Mariano Gomez**

[illegible]

**P. Jacinto Zamora**



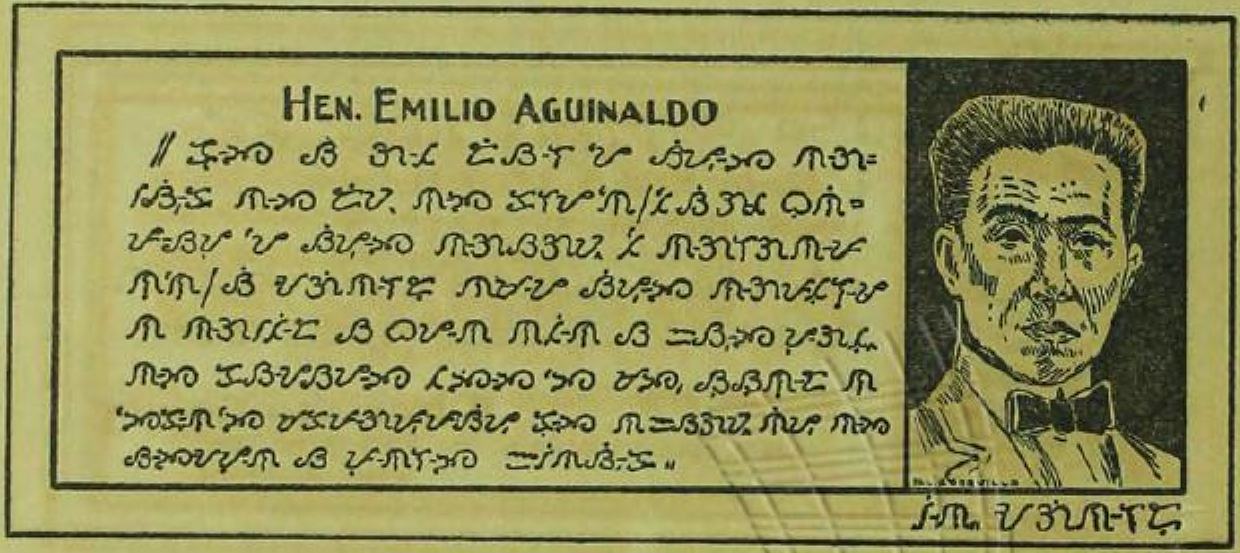
# Maiikliğ Salayhay - Short Biographies



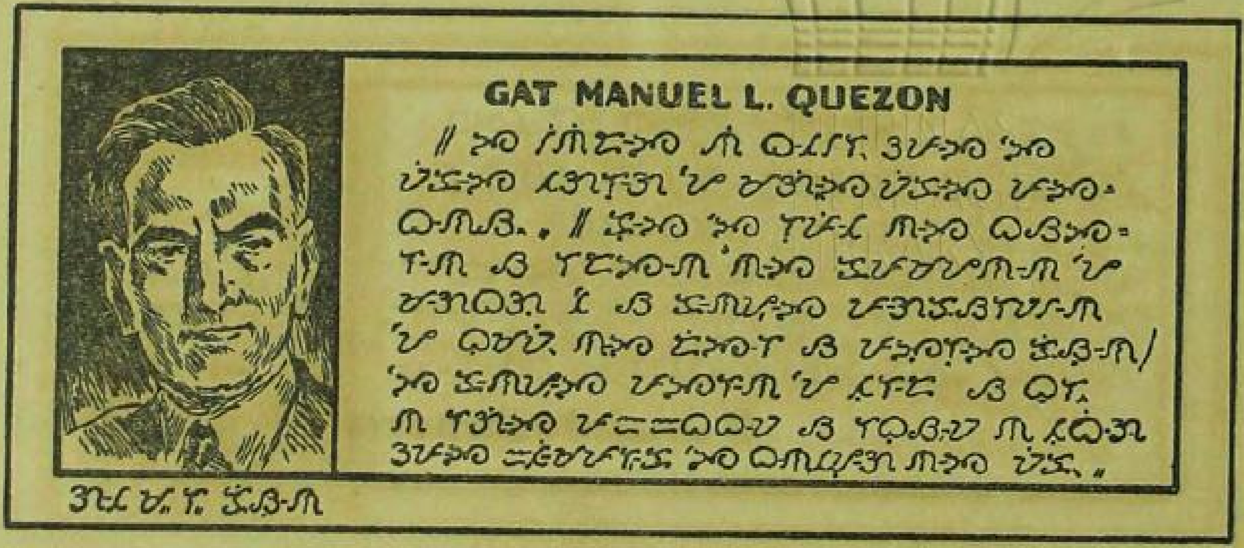
1863-1897

A.Bonifacio

* "SAMPUĞ UTOS NĞ MĞA ANAK NĞ BAYAN" ika tatloğ banháy.

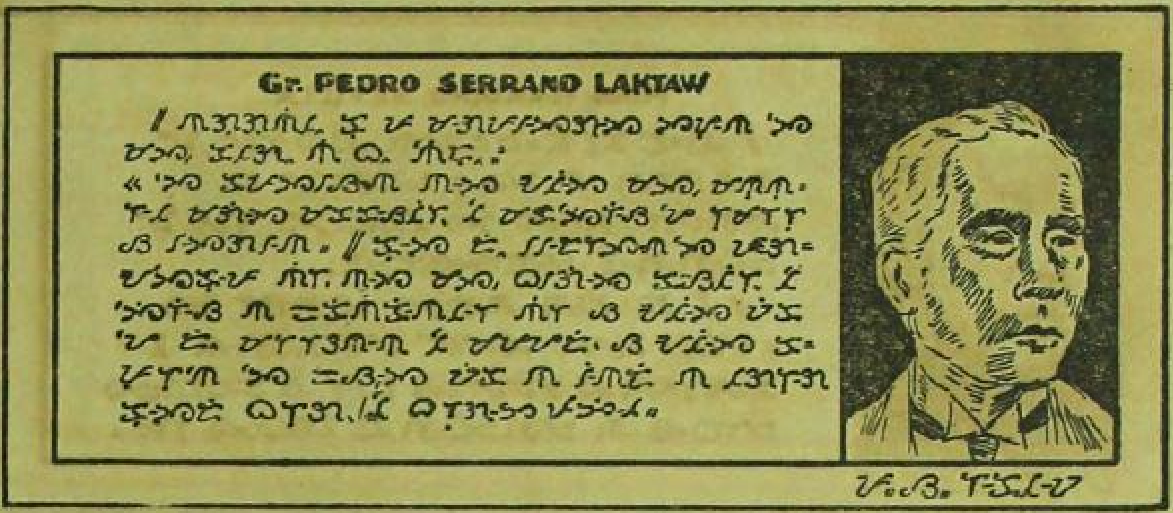


HEN. EMILIO AGUINALDO

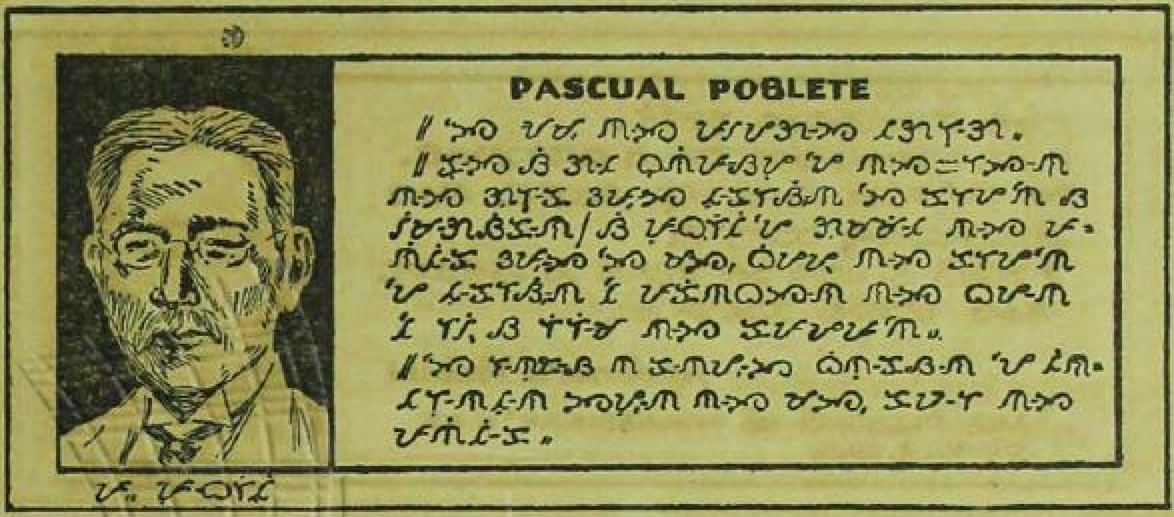


GAT MANUEL L. QUEZON

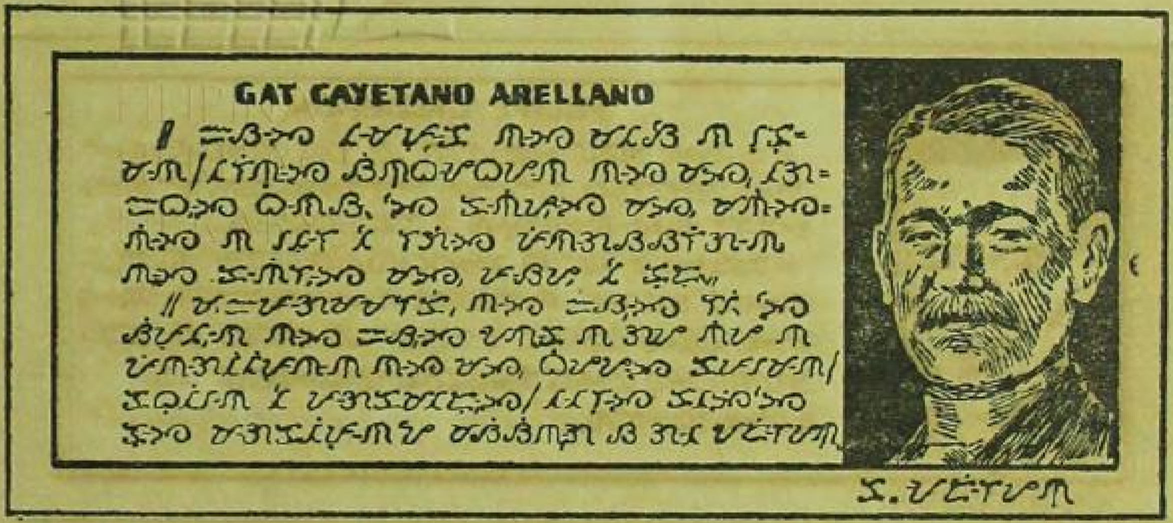
# Maiiklig̃ Salayhay - Short Biographies



**Gr. PEDRO SERRANO LAKTAW**

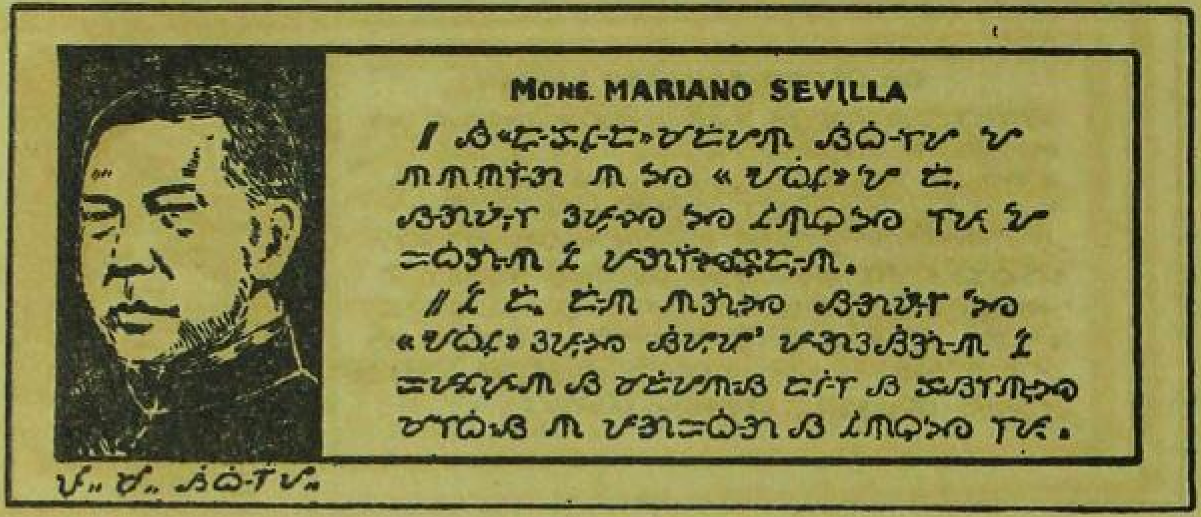


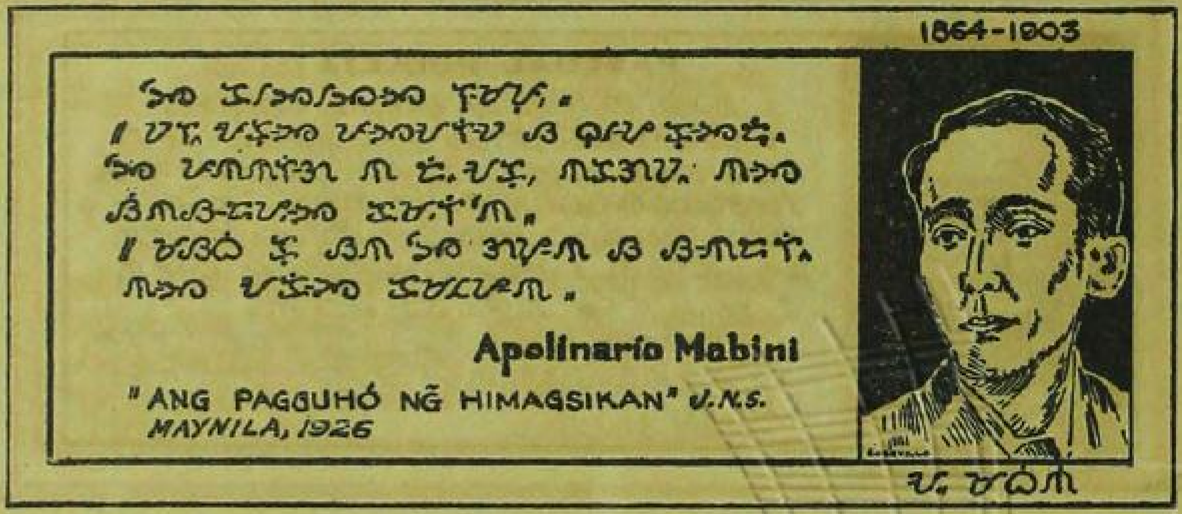
**PASCUAL POBLETE**



**GAT CAYETANO ARELLANO**

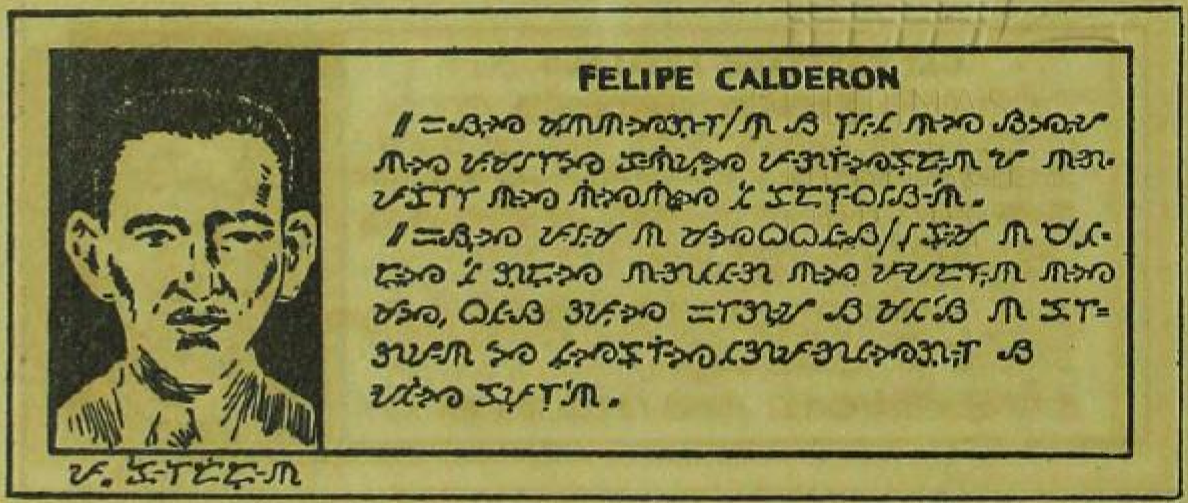
# Maiiklig̃ Salayhay - Short Biographies


MONS. MARIANO SEVILLA

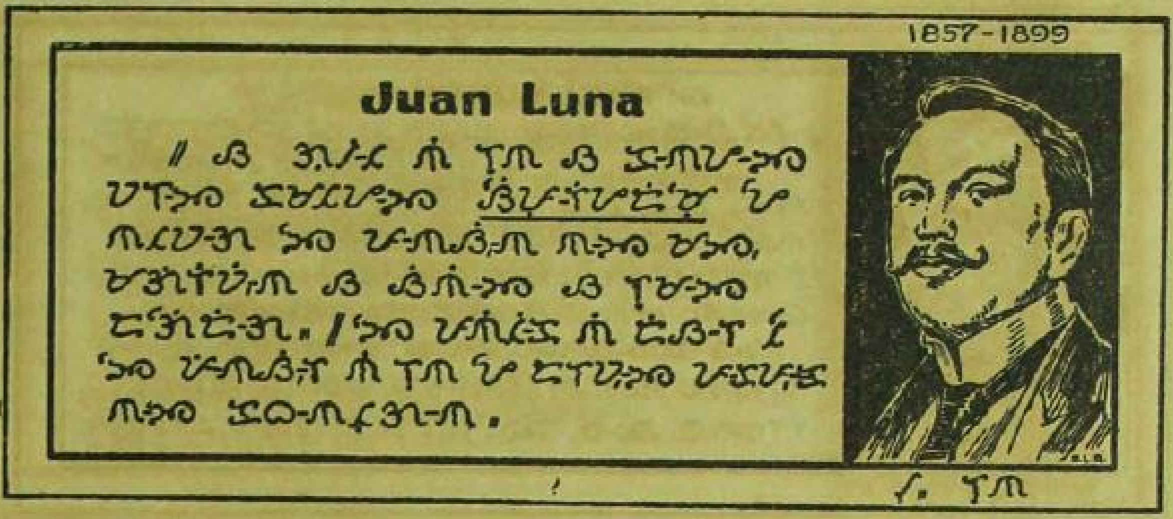

1864-1903

**Apolinario Mabini**

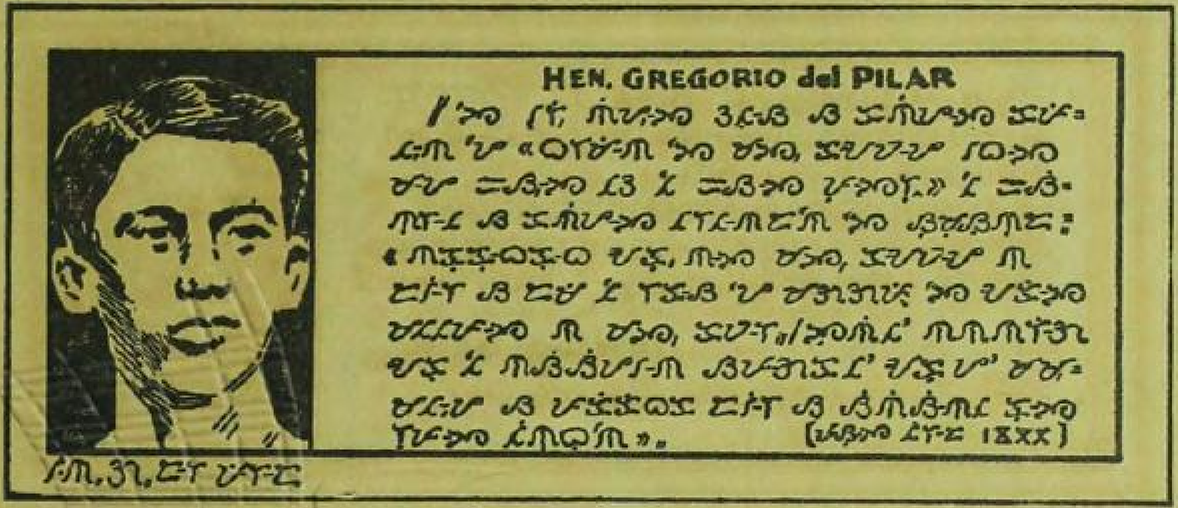
"ANG PAGGUHÓ NG̃ HIMAGSIKAN" *U.N.S.*
*MAYNILA, 1926*

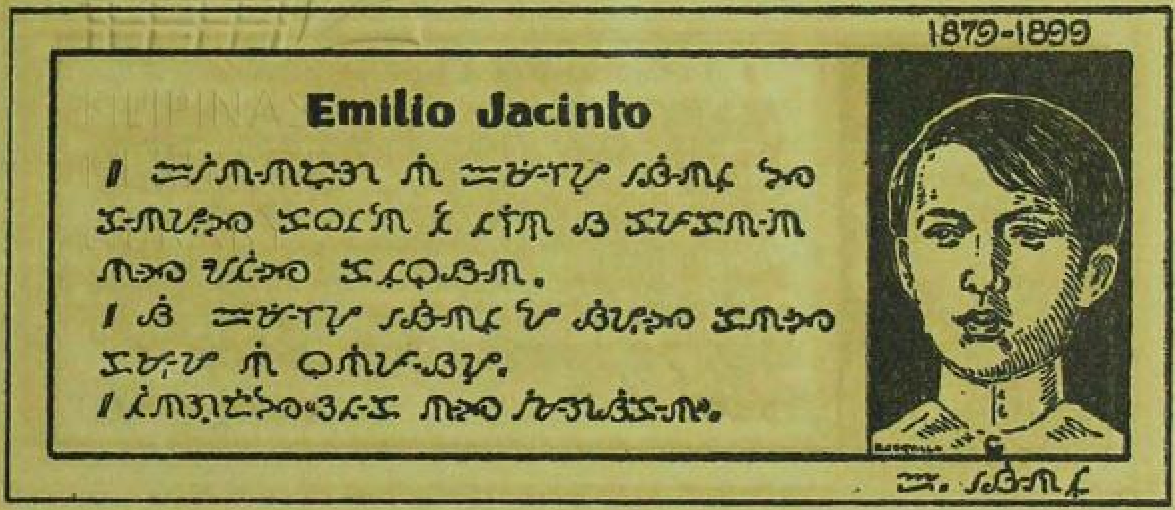

FELIPE CALDERON

## Maiiklig̃ Salayhay - Short Biographies


1857-1899

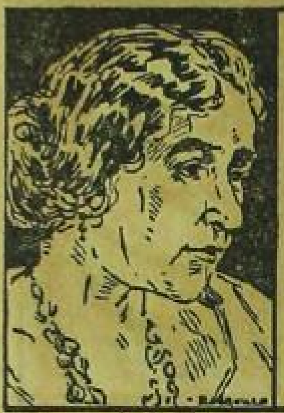
**Juan Luna**


**HEN. GREGORIO del PILAR**


1879-1899

**Emilio Jacinto**

# Maiiklig̃ Salayhay - Short Biographies



**Dr. ROSA L. SEVILLA**

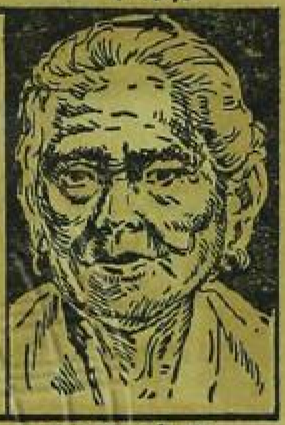
[illegible]

+-1919

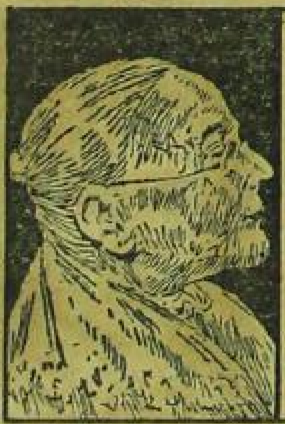
[illegible]

**Tandáng Sora**

* 1897 - *IPINATAPON SA MONJUICH, NI HENERAL POLAVIEJA*



† 1911



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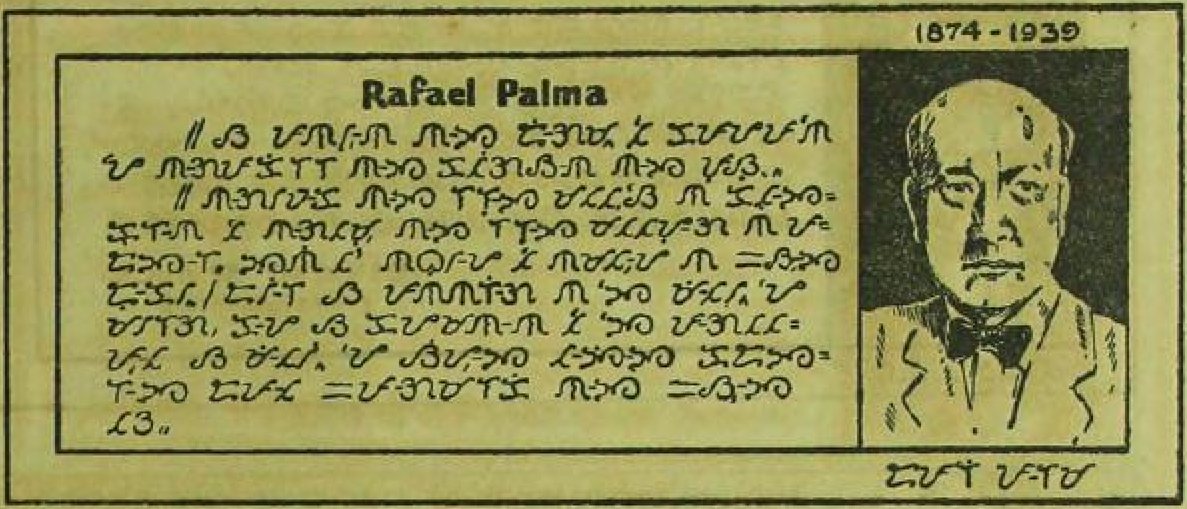
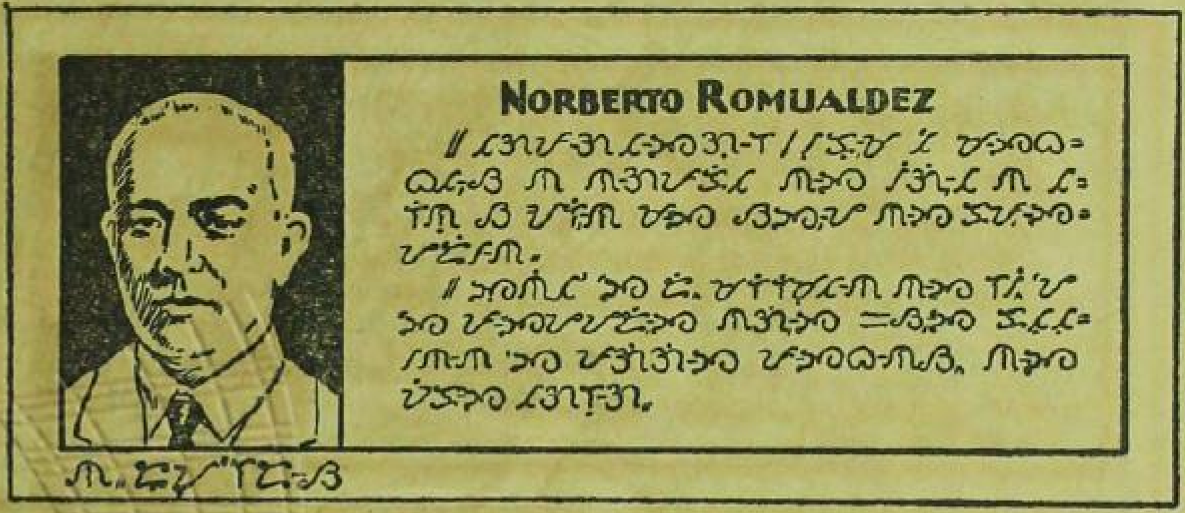
*TEODORA ALONZO*

# Maiikliğ Salayhay - Short Biographies

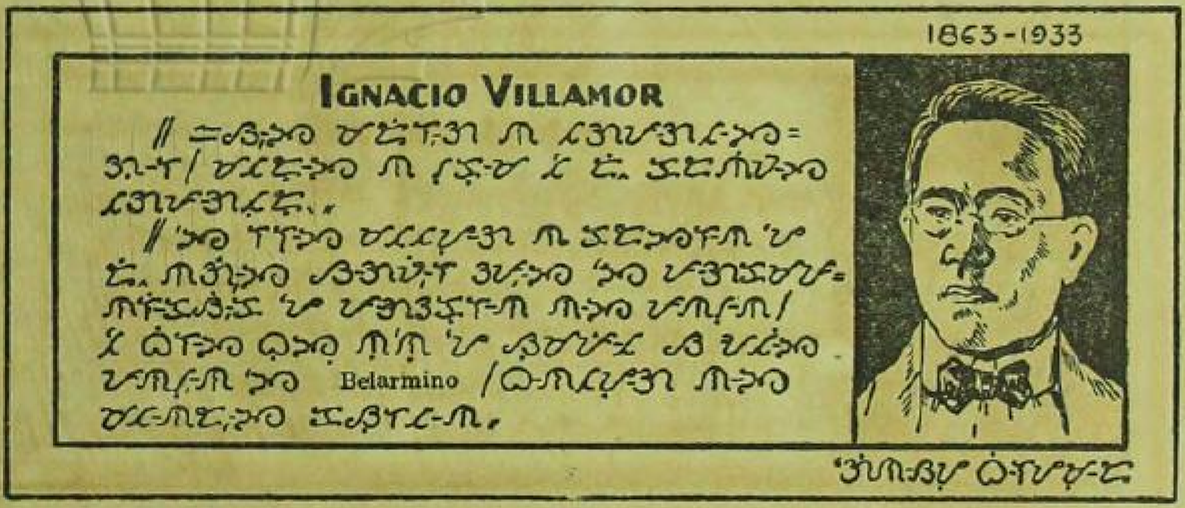


1874 - 1939

**Rafael Palma**



**NORBERTO ROMUALDEZ**



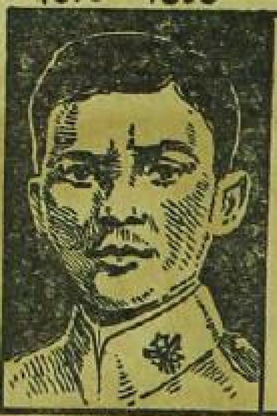
1863 - 1933

**IGNACIO VILLAMOR**

Belarmino

## Maiikliğ Salayhay - Short Biographies

1875 - 1899



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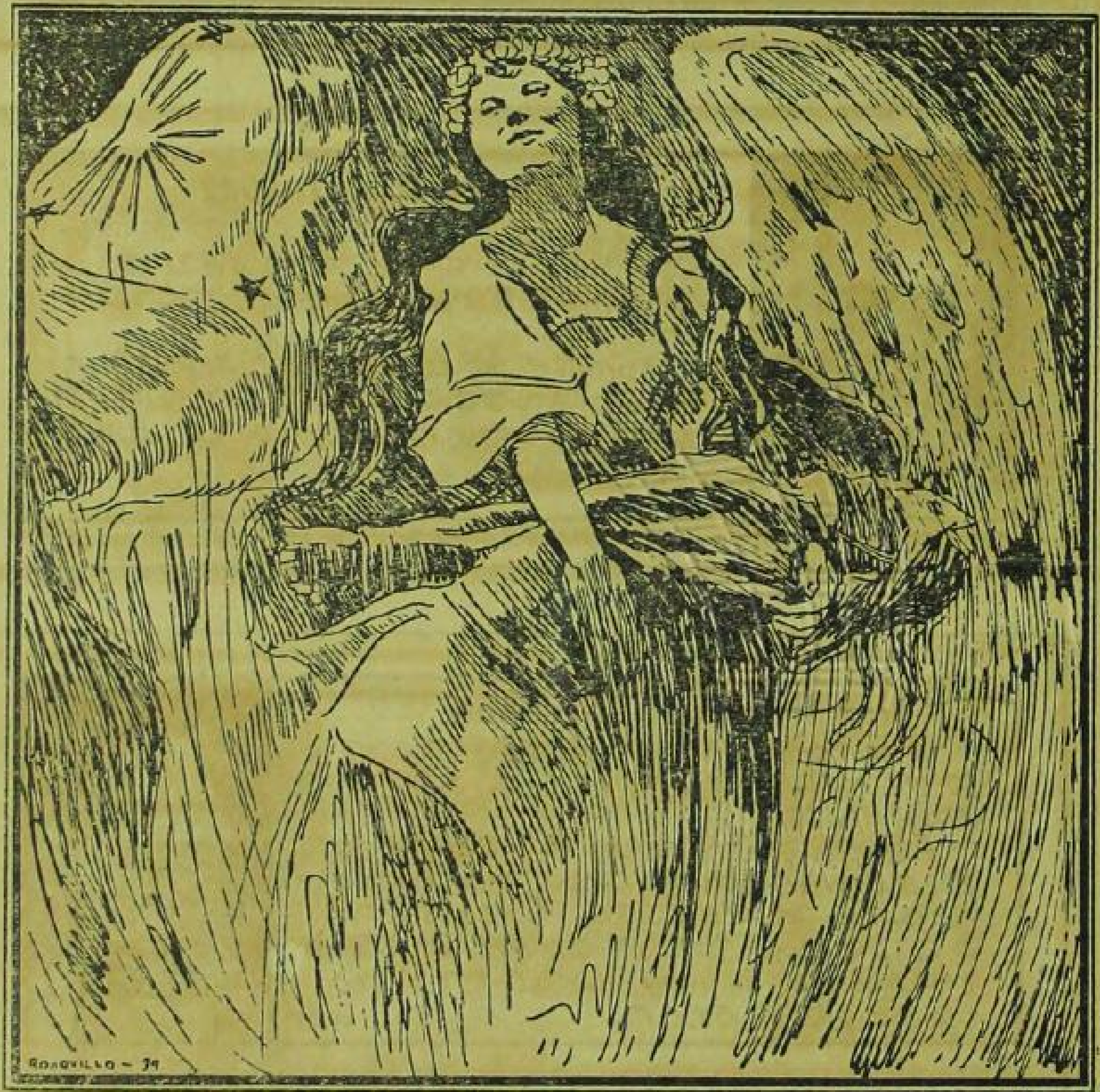
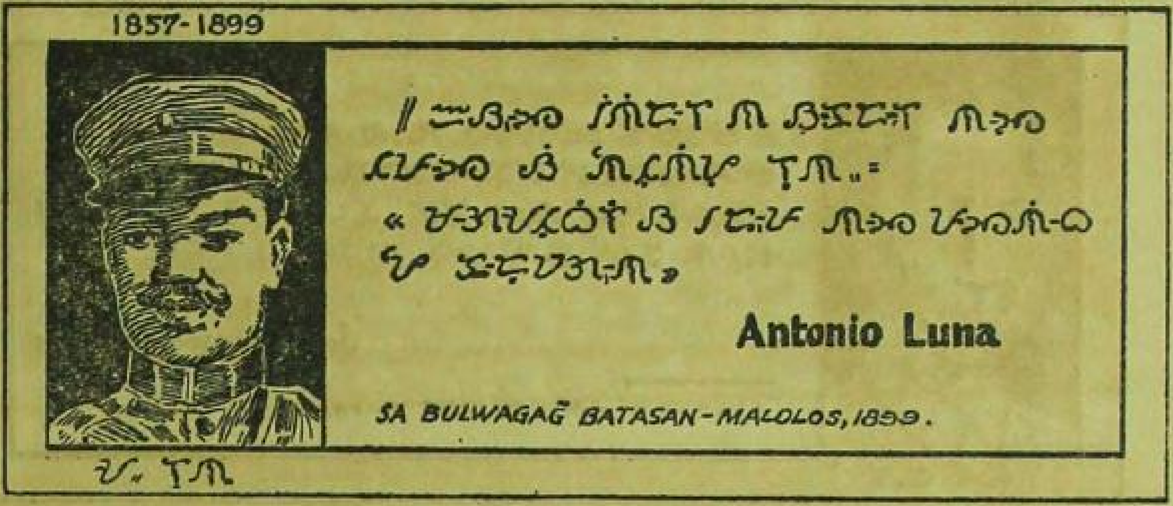
**BENIGNO SEVILLA**
*(MAKABUHAY)*


ROAQUILLO – 39

[illegible]

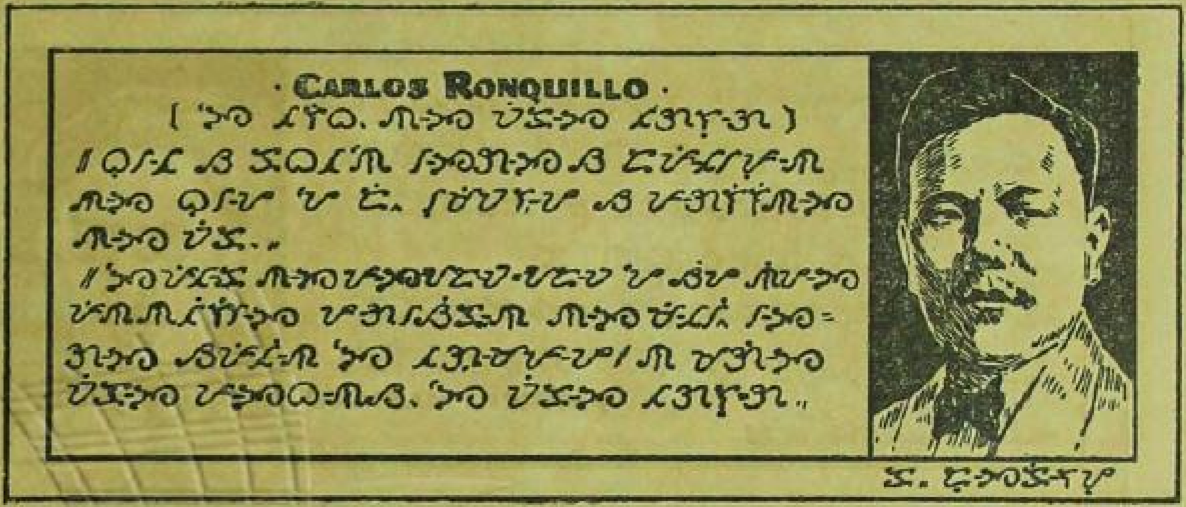
# Maiikliğ Salayhay - Short Biographies



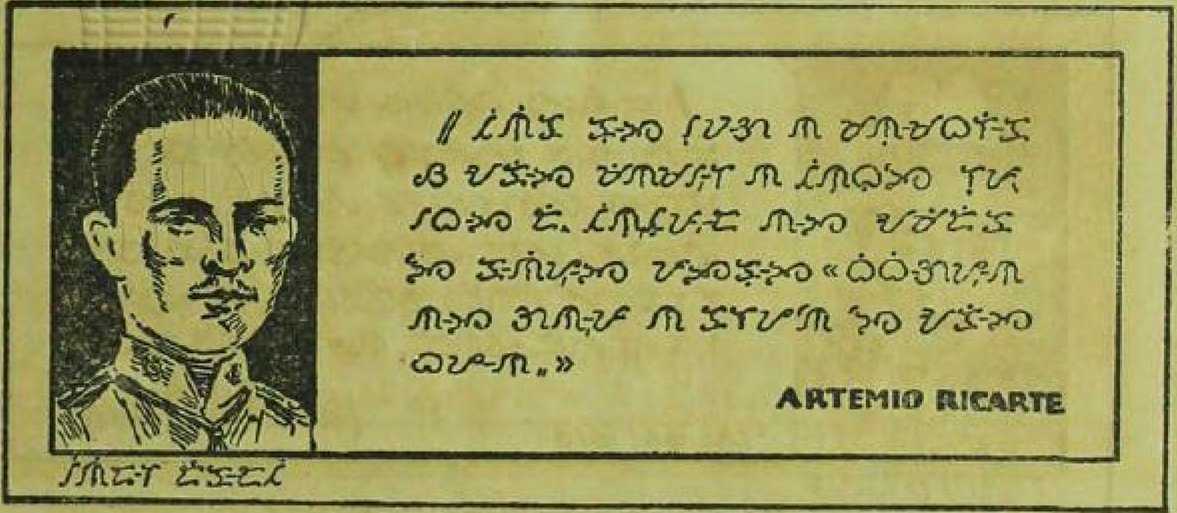
1857-1899

**Antonio Luna**

*SA BULWAGAĞ BATASAN-MALOLOS, 1899.*

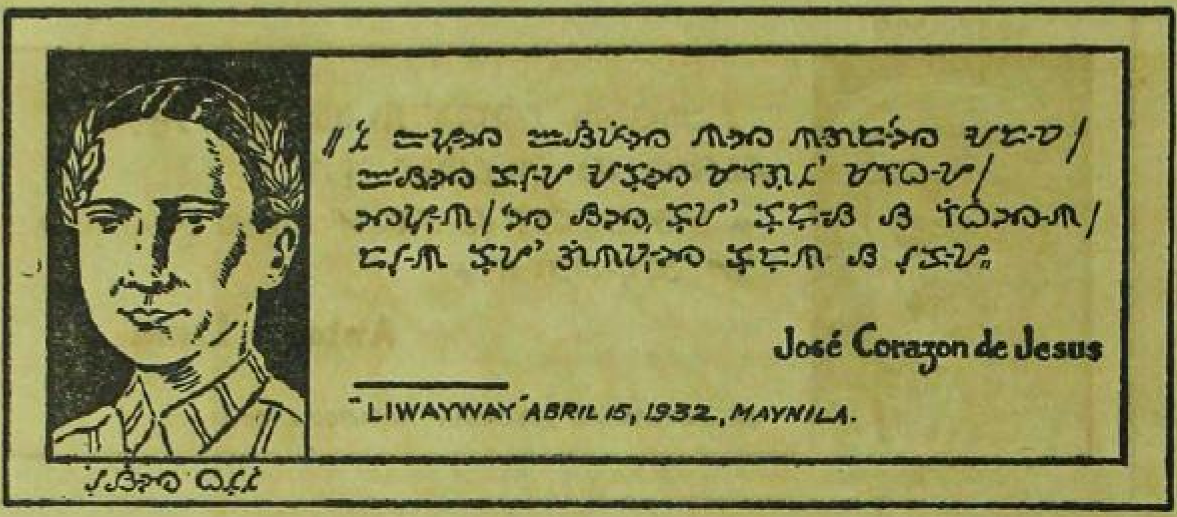


· **CARLOS RONQUILLO** ·



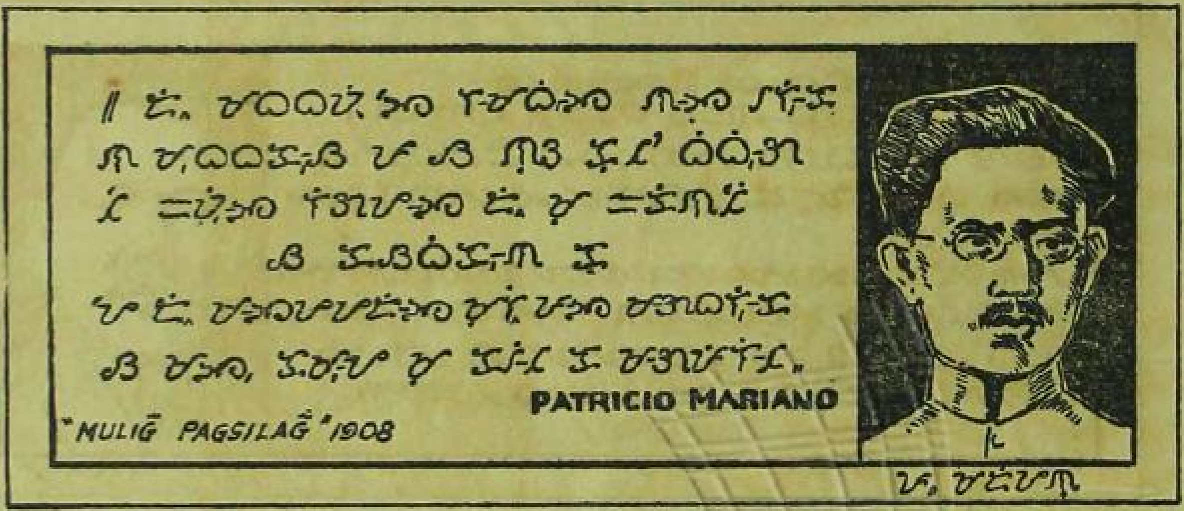
**ARTEMIO RICARTE**

# Maiikliĝ Salayhay - Short Biographies



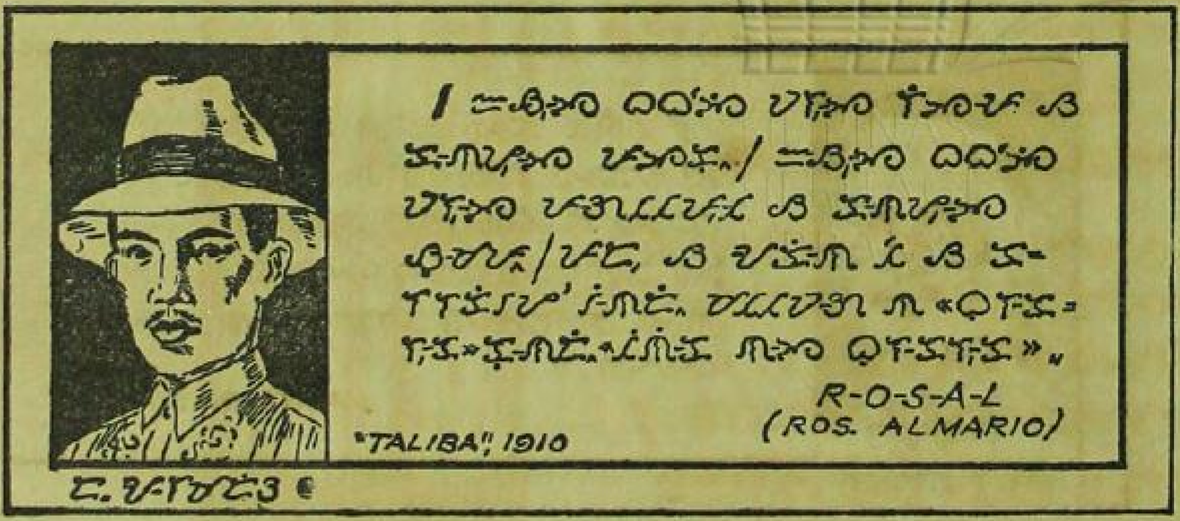
José Corazon de Jesus

"LIWAYWAY" ABRIL 15, 1932, MAYNILA.



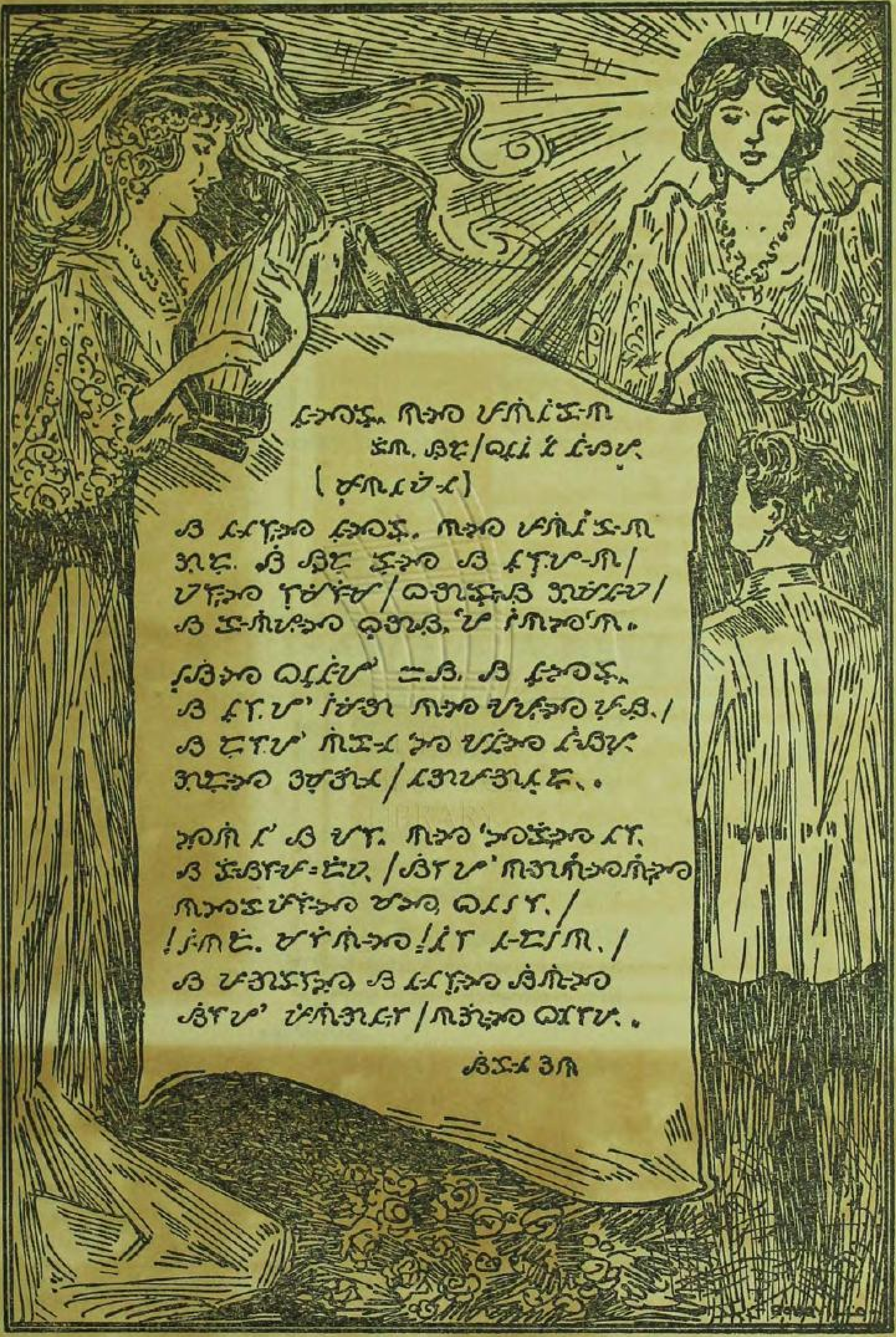
PATRICIO MARIANO

"MULIĜ PAGSILAĜ" 1908



R-O-S-A-L
(ROS. ALMARIO)

"TALIBA", 1910



## TUG̃KO NG PANITIKAG̃ TAGALOG

(Muntawit)

*Kina Soro, Batute at Tisyo*

Sa tatlóg̃ tug̃kô ng̃ *Pánitikan*
Gurò si Soro kug̃ sa *Túluyan*
Walág̃ lumilim, bagkús gumitaw
Sa kanyág̃ bugsô ay hinag̃aan

Huseg̃ Batute'y isá sa tug̃kô
Sa *tula'y Himig* ng̃ apig̃ pusò
Sa *Dula'y* nipót ag̃ atig̃ Tisyò
Gurog̃ umugit, Tagapagturò.

G̃uni't sa alô ng̃ ag̃kig̃ Talà
Sa kislapdiwà, silá'y nagníg̃níg̃
Nag̃ákapilig̃ mg̃a Bathalà

Hindî malinig̃ tila Tadhanà
Sa pagkalag̃ó sa Tatlóg̃ SINIG̃
Silá'y pinigtál, nagig̃ Batlayà.

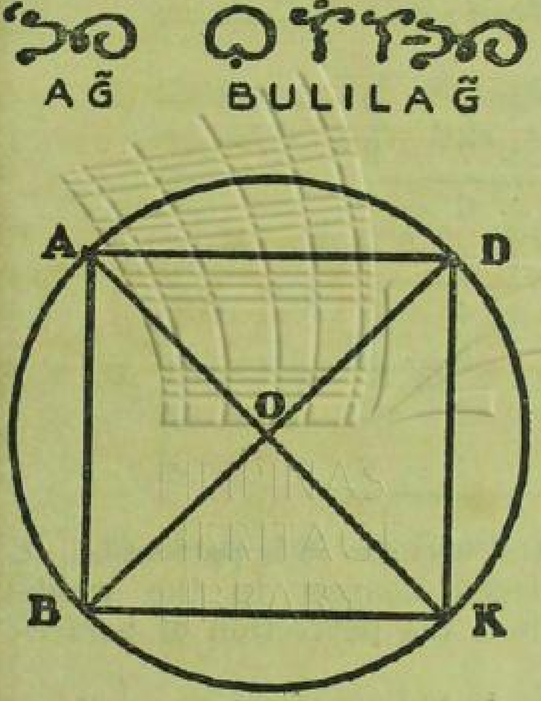
—*SikatUna*

ᜀᜅ ᜊᜒᜎᜅ ᜆᜄᜎᜓᜄ

# IKATLOG̃ BANHAY

TAGALOG
SYSTEM OF NUMBERS

FILIPINAS
HERITAGE
LIBRARY


AĞ
BULILAĞ
A
D
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FILIPINAS HERITAGE LIBRARY

# Ag̃ Alamat ng̃ Bulilag̃

*The "Bulilag, Key To The Numbers*

Ag̃ Bulilag̃ ay isáĝ buó na kinásisidlán ng̃ lahát ng̃ bilag̃ magbuhat sa isá hag̃gag̃ sa buô.

Ag̃ tiwatiwalag na bilag̃ na walag̃ kabuúan ay buhat sa *isá* hag̃gag̃ *siyám*.

Itog̃ hulí, ag̃ *siyám*, na siyáĝ hag̃gahan ng̃ bilag̃ upag̃ sumapit sa buô, ay siyáĝ *wagás*.

Tinatawag itog̃ *wagás*, sapagka't siyáĝ tag̃ig̃ bilag̃ na kug̃ padamihin sa tulog̃ ng̃ ano mag̃ bilag̃ na mahahakà, ag̃ kabuuán nitó ay humáhag̃gá lamag̃ sa siyám, na siyáĝ bilag̃ na *wagás* na lalog̃ malapit sa buô.

Gayarí:

The *"Bulilag"* is a whole which contains all the numbers from one to the whole.

The incomplete numbers range from *one* to *nine*.

The last, *nine*, is the limit of counting which precedes the whole. It is called *wagás*, perfection.

It is called *wagás*, because it is the only number which multiplied by any other number gives a sum which taken individually and added, equals *nine*, which is perfection nearest to the whole.

Thus:

| | |
|---|---|
| 9 × 1 = 9 | |
| 9 × 2 = 18 | 1 + 8 = 9 |
| 9 × 3 = 27 | 2 + 7 = 9 |
| 9 × 4 = 36 | 3 + 6 = 9 |
| 9 × 5 = 45 | 4 + 5 = 9 |
| 9 × 6 = 54 | 5 + 4 = 9 |
| 9 × 7 = 63 | 6 + 3 = 9 |
| 9 × 8 = 72 | 7 + 2 = 9 |
| 9 × 9 = 81 | 8 + 1 = 9 |

At sapagká't siyá'y wagás ay siyáĝ lalog̃ malapit sa buô, na sukdulan ng̃ kawagasán.

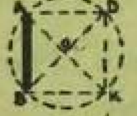
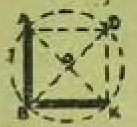
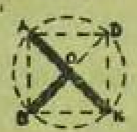
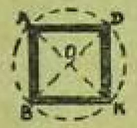
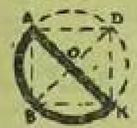
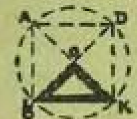
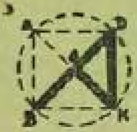
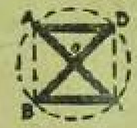
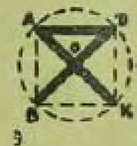
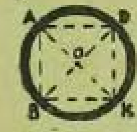
Ag̃ buô ay katapat ng̃ lahát na tipontipon at nagigig̃ íisá, *isá* na maáarig̃ mabuô sa alin mag̃ hantug̃an ng̃ diwà hag̃gag̃ sa isáĝ dî malirip na siyáĝ úuwián ng̃ lahát.

And because it is perfection, it is placed nearest to the whole which is the perfection of perfection.

The whole is equal to a gathering into one. Hence, it is depicted as one with other wholes *ad infinitum*. This oneness is the end of all.

# PINAMUHATAN

—oOo—

| | | |
|---|---|---|
| 1. *Iság̃* guhit. A-B. |  | 1. *One* line. A-B. |
| 2. *Dalawág̃* guhit. A-B, B-K. |  | 2. *Two* lines. A-B, B-K. |
| 3. *Tatlóg̃* guhit. A-O, O-K, O-B. |  | 3. *Three* lines. A-O, O-K, O-B. |
| 4. *Apat* na guhit. A-B, B-K, K-D, D-A. |  | 4. *Four* lines. A-B, B-K, K-D, D-A. |
| 5. *Kalahatì* ng̃ buô o bilog. A-B-K, K- A |  | 5. *Half* a whole or a semicircle. A-B-K, K-A. |
| 6. *Tatlóg̃* sulok at *tatlóg̃* guhit. O-B, B-K, K-O. |  | 6. *Three* angles and *three* lines. O-B, B-K, K-O. |
| 7. *Tatlóg̃* guhit at *apat* na sulok. B-D, D-K, K-O. |  | 7. *Three* lines and *four* angles. B-D, D-K, K-O. |
| 8. *Walóg* sulok. A-D, D-B, B-K, K-A. |  | 8. *Eight* angles. A-D, D-B, B-K, K-A. |
| 9. *Tatlóg̃* guhit at *anim* na sulok. B-D, D-A, A-K. |  | 9. *Three* lines and *six* angles. B-D, D-A, A-K. |
| 10. *Iság̃* buô. A, B, K, D, |  | 10. *A whole*. A, B, K, D, A. |

# PUO o PULO

Aḡ tandáḡ pulô o puô sa Palábilaḡáḡ Tagalog ay katumbás nḡ isáḡ guhit na pabilóg na abot aḡ dalawaḡ dulo (0).

Sa pamamaraaḡ saḡpuan, bawa't bilaḡ na máuná sa puô ó pulô (0) ay nagtátagláy nḡ ganitóḡ bilaḡ.

Gayari:

The symbol of the tens (*pulo* or *puo*) in the Tagalog Numerology is a line which curves until both ends meet, thus, a circle. ('0')

In this system of tens, all numbers may go before the symbol of the *puô* ('0'), read as *puô*.

Examples:

**IO LO ⅄O □O ᗡO ΔO ᚦO ⧗O X̄O**

10, 20, 30, 40, 50, 60, 70, 80, 90;

*AḠ LABIḠ O LABIS NA*

Katagâ itoḡ ginágamit sa lahát nḡ bilaḡ na lumalabis sa saḡpuo (10) magbuhat sa isa (1) haḡgaḡ siyam (9).

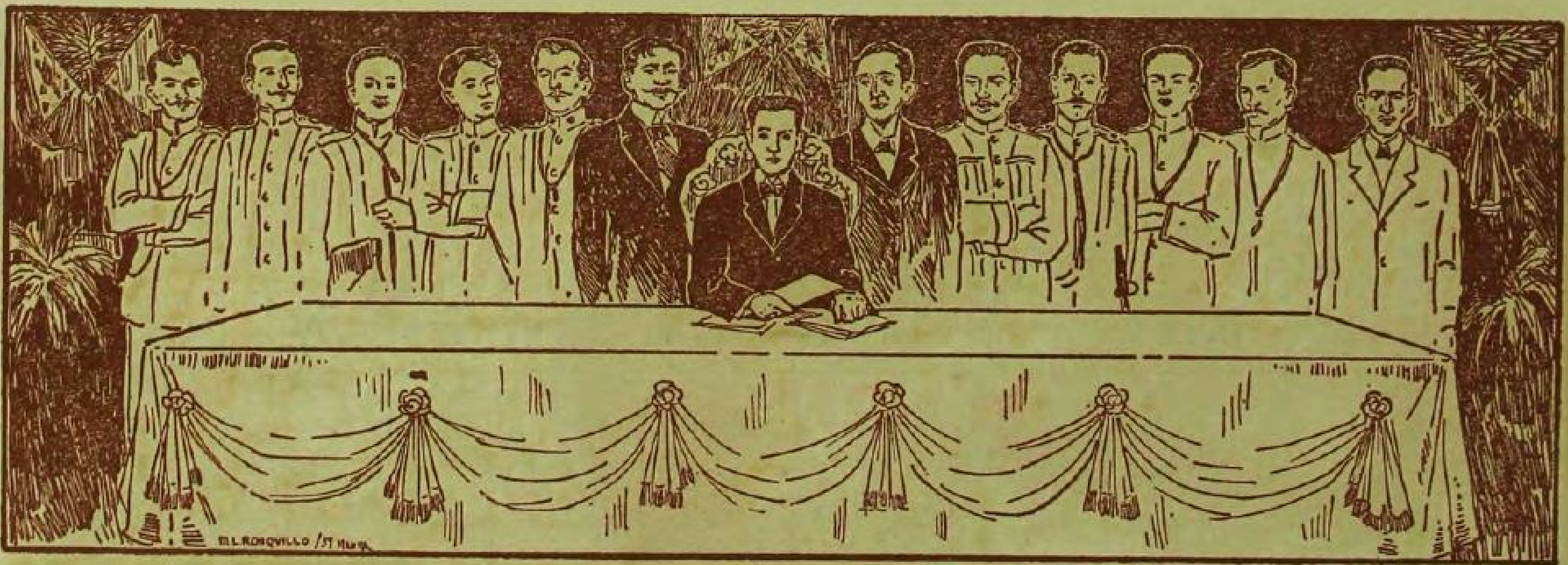
Gayari:

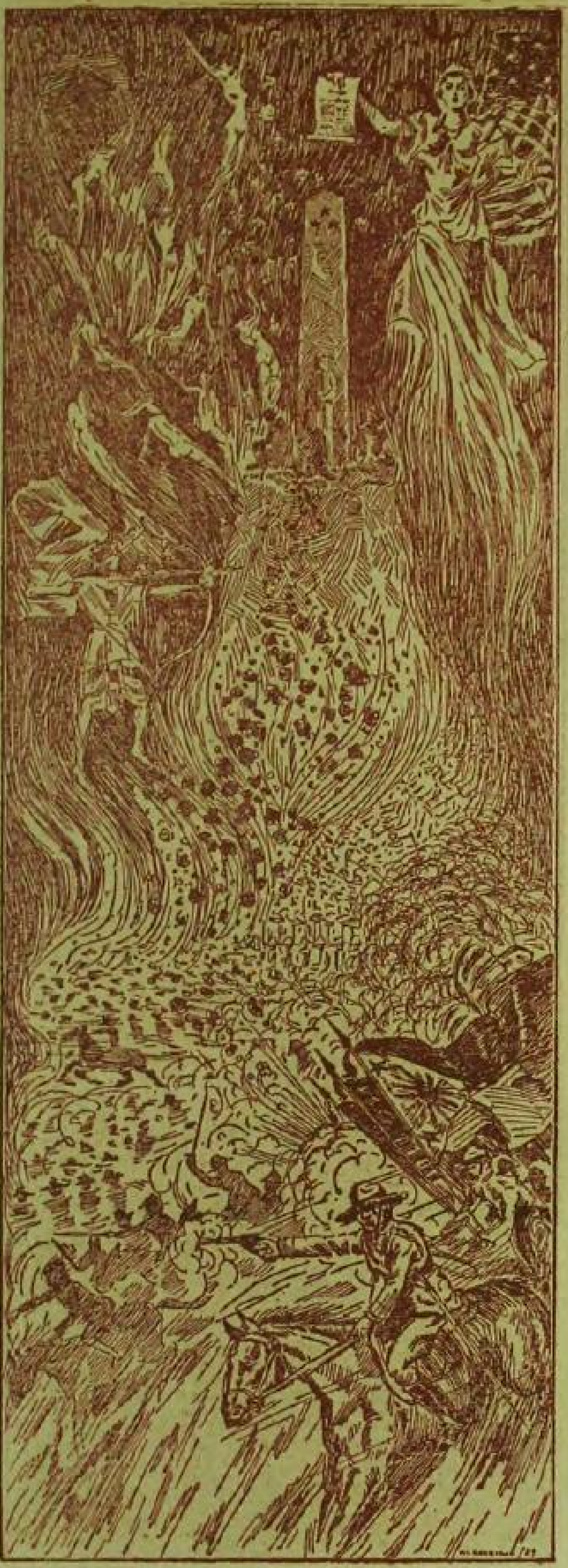
These words correspond to all counts in excess of ten and below twenty. They can accompany any number from 1 to 9, unlike the procedure in English and in Spanish.

Examples:

**II IL I⅄ I□ Iᗡ IΔ Iᚦ I⧗ IX̄**

11, 12, 13, 14, 15, 16, 17, 18, 19,





# AG̃ TANDA NG̃ DAAN 0-0

Datidati ag̃ daan ay isag̃ tulay na nagaabot sa gilid ng̃ dalawag̃ pulô (0). Iság̃ guhit sa pagitan ng̃ dalawag̃ bilóg na guhit na katumbás ng̃ sag̃puog̃ puô ó iság̃ daan (0-0).

Ag̃ larawag̃ itó ay hindî namarati sa kadahilanag̃ iba't ibá ag̃ hugis ng̃ mg̃a tandâ buhat sa isá hag̃gag̃ siyam, ag̃ ayos ay binago baga mag̃ pinapamarati ag̃ tandâ ng̃ dalawág̃ pulô, na sa pamamaraág̃ sag̃puan ay hiníhilíg̃ ag̃ ikatlóg hanay buhat sa dakog̃ kanan, kaya't ag̃ dalawág̃ pulô (00) ay namaratig̃ larawan ng̃ daan.

In the digit system of numerology, the hundred (*daan*) corresponds to the third cypher from the right to the left.

Originally it was written out as two cyphers or *puô* with a connection between them, consisting of a line which links the two cyphers.

In the Tagalog science of numbers, the portrayal of the hundred was done later through the use of a number, from 1 to 9 as the case may be, and the two cyphers, minus the original connection, the reason being the number which corresponds to the link.

Gayari:

Examples:

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| I00 | L00 | λ00 | ⊡00 | ᑕ00 | Δ00 | ⊳00 | ⧗00 | X00 |
| 100, | 200, | 300, | 400, | 500, | 600, | 700, | 800, | 900, |

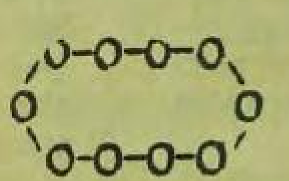
# LIBO o LIBOT

Ag̃ iság̃ libot ay ag̃ kabuuan ng̃ sag̃pug̃ daán. Kanilag̃ linilígid ag̃ mg̃a tumpók ng̃ tigsasag̃pug̃ pulô na ilinálarawan sa sampuog̃ guhit na bilóg na kanilág̃ linîligid, sa bawa't pagitan ay kanilag̃ hinihinuhag̃ iság̃ daan, kaya't ag̃ sag̃puog̃ pat'ag ay nabubuô sa isag̃ *LIBOT*, na nauwi sa pinaigsig̃ katagág̃ isag̃ *LIBO*.

The *libot* or thousand is the completion of ten hundreds or *daan*. The theory was based on the idea of bridging or connecting ten islands or *pulô*, every bridge or connection signifying a hundred which is the bridging of two *pulô*. The "touring of islands" which was originally *libot* was later referred to as *libo*.

Ag̃ datig̃ larawan ng̃ isag̃ LIBOT ay gayari:

The original portrayal of *libot* was as follows:

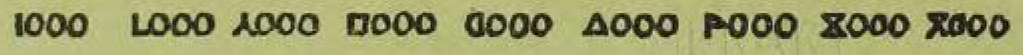


Ag̃ larawag̃ itó ng̃ isag̃ *libo*, ay isinatumpák sa Palábilag̃an at sag̃ayon sa sag̃puag̃ hanáy ay náukol itó sa ikáapat na hanáy, gaya ng̃ pagyayari sa hanáy ng̃ daán na náukol sa ikatlo.

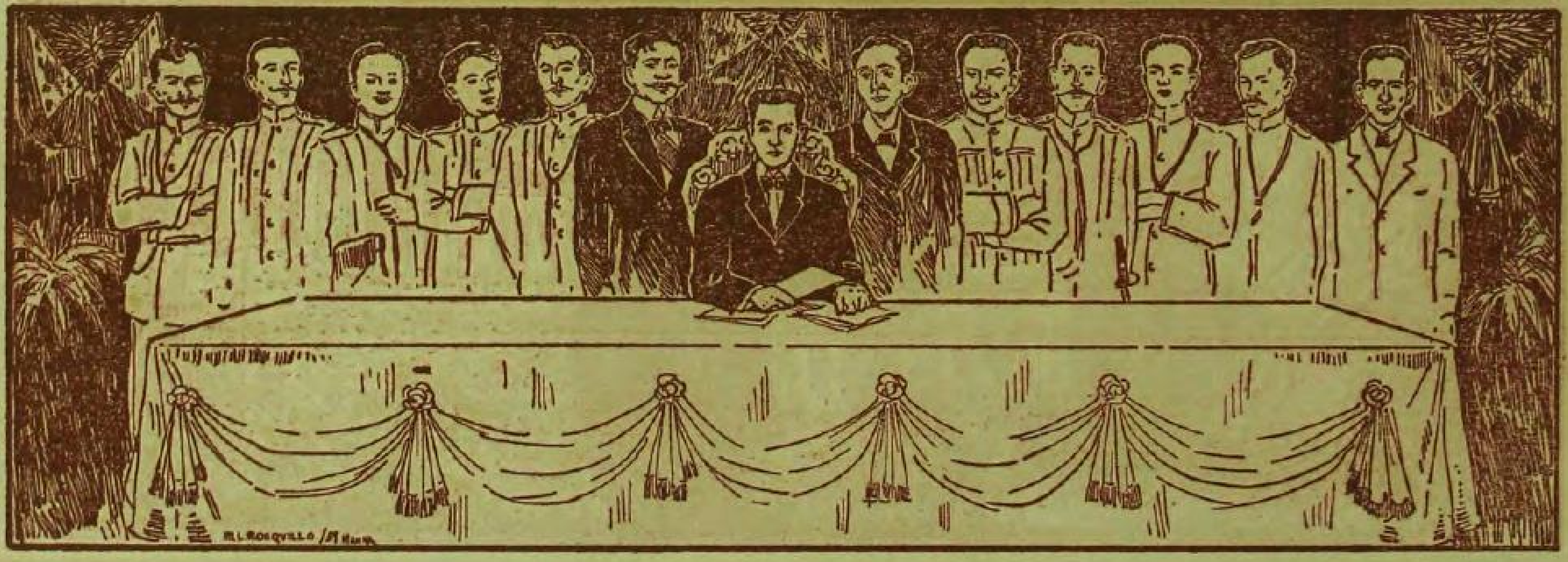
This portrayal was modified by the Tagalog numerology into the similar fourth digit. The *daan*, therefore, corresponded to the third digit and the fourth to the *libo* or thousand.

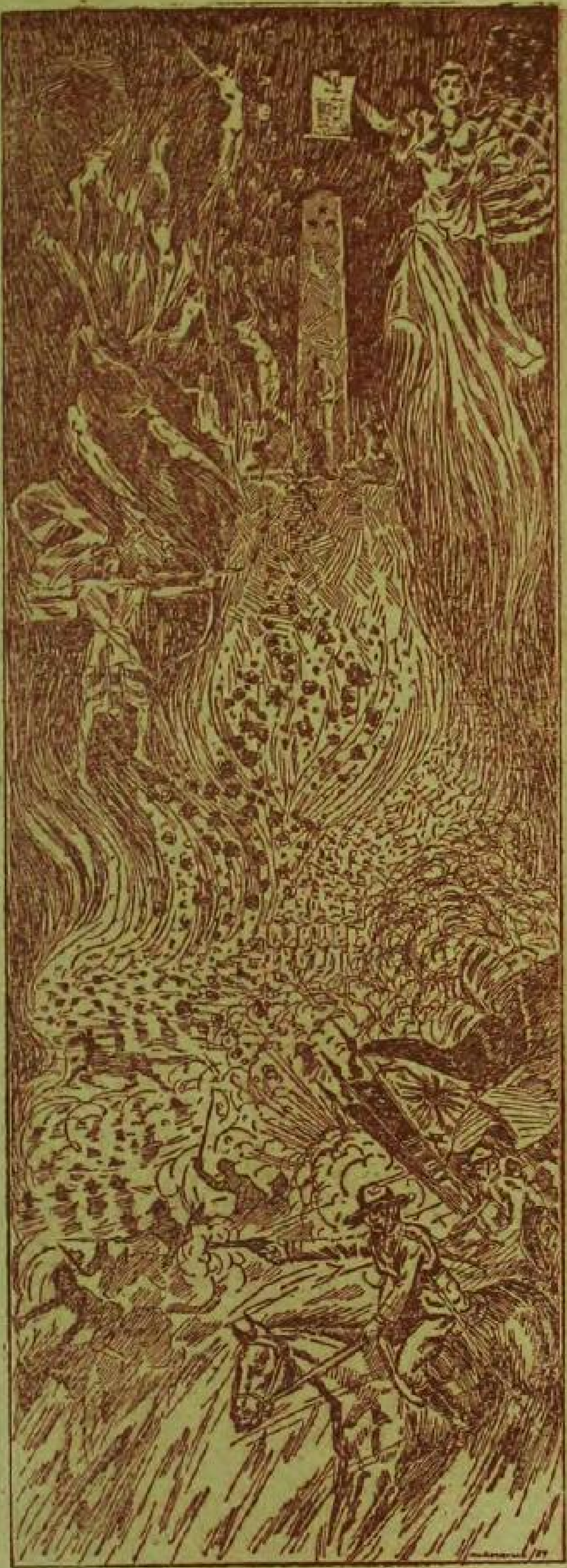
Gayari

Examples:



1000, 2000, 3000, 4000, 5000. 6000, 7000, 8000, 9000,





# LAKAS o LAKSA

Ag̃ iság̃ LAKAS ó LAKSA, ay siyág̃ kabuuán ng̃ sag̃púg̃ libo. Ag̃ pagkakápalít ng̃ mg̃a titik sa katagâ ay karaniwan sa Tagalog, gaya ng̃ mápapansín sa mg̃a katagág̃ *Alupihan*, na kug̃ minsan ay binínibigkás ng̃ Aluhipan, ag̃ *lawis* nama'y itinútumbás sa tumpák na *walis*.

The *lakás* or *laksâ*, ten thousand, corresponds to the sum of ten *libot*. The interchanging of letters in a word is common in Tagalog, as in *Alupihan* which is sometimes written as Aluhipan and in *lawís* which is ordinarily written as *walís*.

## *MALAYO YATA*

Ag̃ agwat o *Layo* ay siyág̃ pinamuhatan ng̃ katagág̃ YUTA, na galig̃ sa dalawág̃ hulig̃ pantig ng̃ katagág̃ pinamuhatan malaYO yaTA.

The idea of distance or *layo* was the source of the word *yutà*, which comes from the last syllables of the two words, *MalaYO yaTA*.

Ag̃ yutà ay katumbás ng̃ sag̃púg̃ laksâ

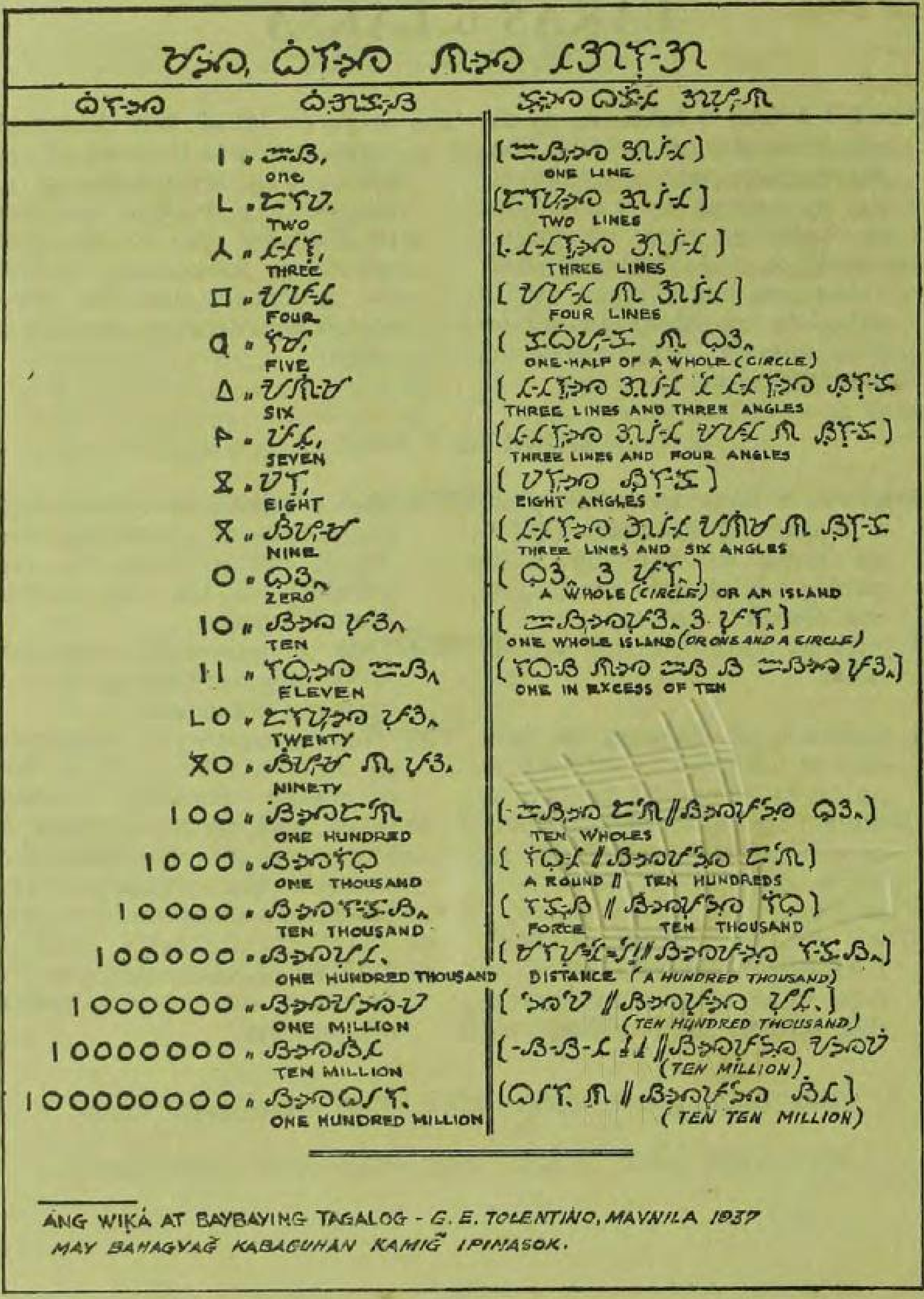
The *yutà* is equivalent to ten *laksâ* or ten ten-thousands or a hundred thousand.

Ag̃ pagbilag̃ ng̃ Tagalog na dati-dati ay likdamà ay isinalin sa agihà at sa gayóg̃ paraán ay nayari ag̃ Palábilag̃án na nagtuturò ng̃ mg̃a tuntunin ng̃ karunug̃ag̃ itó.

The Tagalog system of numerology and counting which was originally concrete became more and more abstract as time went on, and thus was evolved the system which teaches this branch of science.

PULO, DAAN, LIBOT, LAKAS, AGWAT (layo) ay mg̃a unag̃ saligan ng̃ matandag̃ paraan ng̃ pagbilag̃.

PULO, DAAN, LIBOT, LAKAS, LAYO were the first bases of our ancient system of counting.



| | | |
|---|---|---|
| 1 | one | ONE LINE |
| L | TWO | TWO LINES |
| ⅄ | THREE | THREE LINES |
| □ | FOUR | FOUR LINES |
| ɑ | FIVE | ONE-HALF OF A WHOLE (CIRCLE) |
| Δ | SIX | THREE LINES AND THREE ANGLES |
| ᚹ | SEVEN | THREE LINES AND FOUR ANGLES |
| ⧖ | EIGHT | EIGHT ANGLES |
| X | NINE | THREE LINES AND SIX ANGLES |
| O | ZERO | A WHOLE (CIRCLE) OR AN ISLAND |
| 10 | TEN | ONE WHOLE ISLAND (OR ONE AND A CIRCLE) |
| 11 | ELEVEN | ONE IN EXCESS OF TEN |
| LO | TWENTY | |
| XO | NINETY | |
| 100 | ONE HUNDRED | TEN WHOLES |
| 1000 | ONE THOUSAND | A ROUND // TEN HUNDREDS |
| 10000 | TEN THOUSAND | FORCE // TEN THOUSAND |
| 100000 | ONE HUNDRED THOUSAND | DISTANCE (A HUNDRED THOUSAND) |
| 1000000 | ONE MILLION | (TEN HUNDRED THOUSAND) |
| 10000000 | TEN MILLION | (TEN MILLION) |
| 100000000 | ONE HUNDRED MILLION | (TEN TEN MILLION) |

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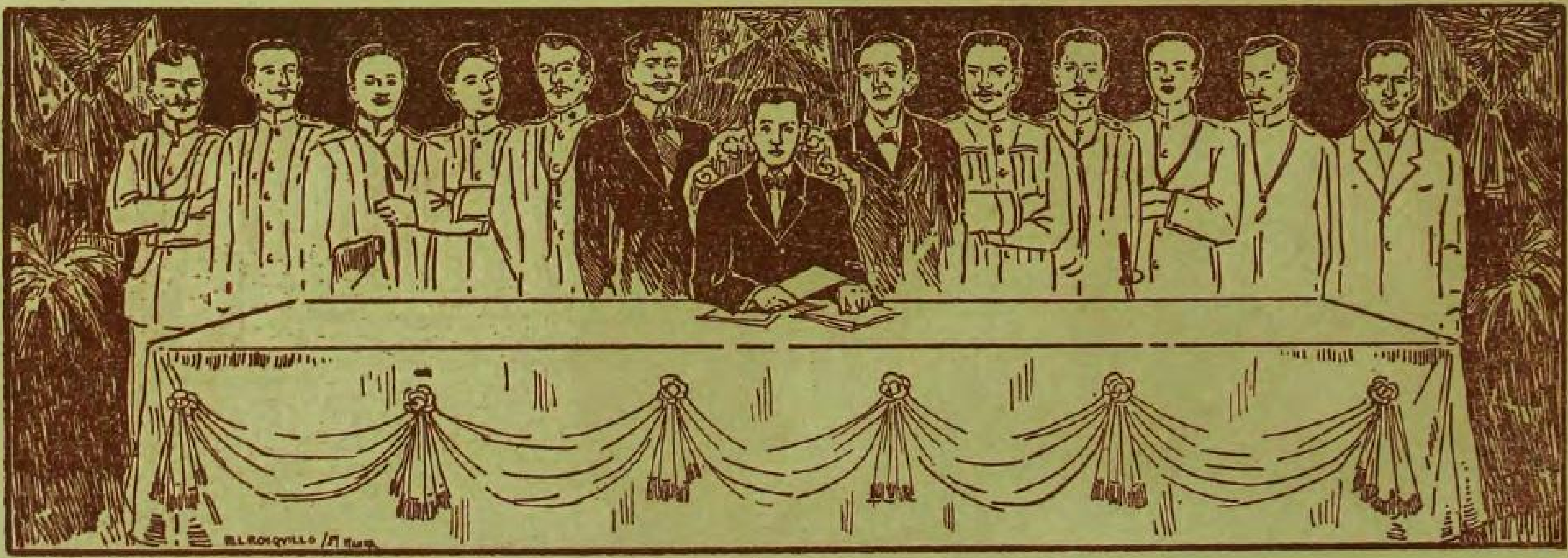
ANG WIKÁ AT BAYBAYING TAGALOG - *G. E. TOLENTINO, MAYNILA 1937*
*MAY BAHAGYAG̃ KABAGUHAN KAMIG̃ IPINASOK.*



# ᜁᜊᜆ᜔ ᜁᜊᜅ᜔ ᜄᜏᜒ
# ᜈᜅ᜔ ᜉᜄ᜔ᜊᜒᜎᜅ᜔

## DIFFERENT METHODS OF COUNTING

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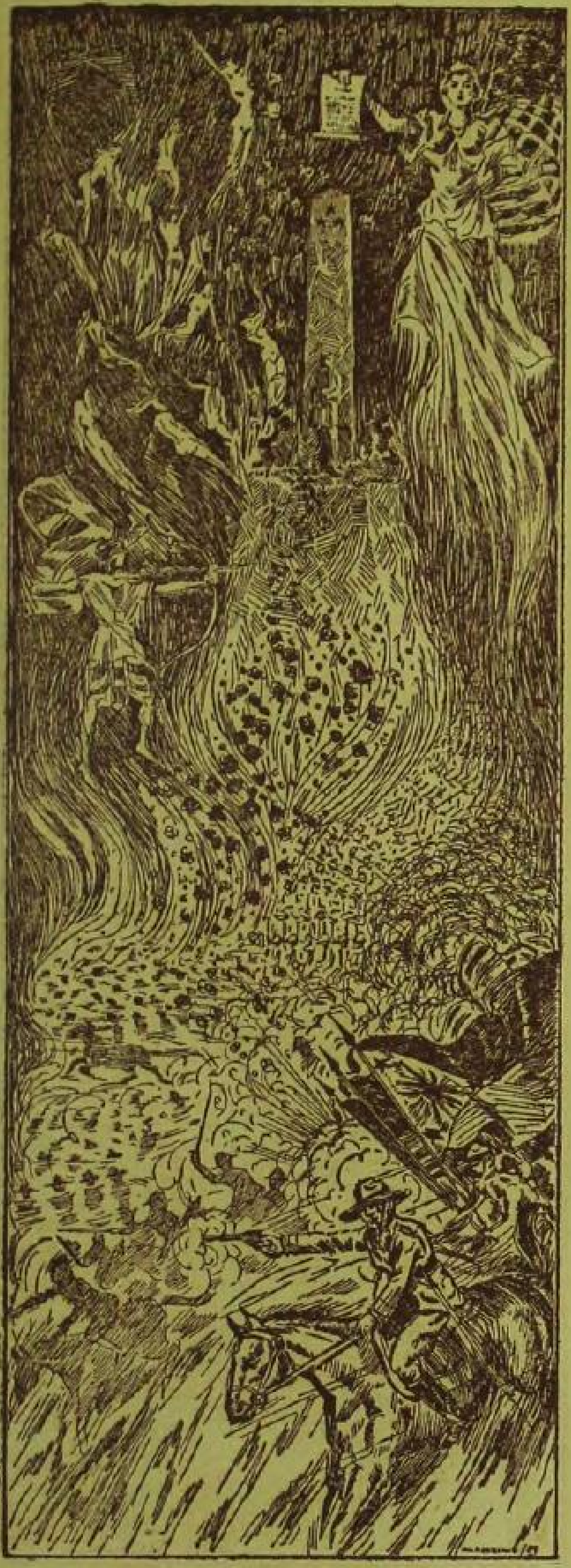

# IKA

| 1. | 1. |
|---|---|
| Ag *Pag̃hanay* ay isáĝ urì ng pagbilag̃ na nayayarì sa pamamagitan ng̃ tulog̃ ng̃ katagág̃ *ika* sa sáligag̃bilag̃ upág̃ magbadhâ ng̃ hanáy. | The *Pag̃hanay* (ordinal) is a way of counting which is effected by means of the word *iká* applied to the basic number in order to show position in an order. |
| Talikwás sa tuntunig̃ itó ag̃ náuukol sa bilag̃ na *isá*, na sa halíp na gawíg̃ *iká isá* ay tinátapatán ng̃ *una*. | An exception to the *iká*-rule is the count corresponding to "first" which, instead of using *iká* so as to form *ikáisá*, just uses the short *una*. |
| Gayari: | Thus: |

| | |
|---|---|
| Una | First |
| Iká dalawá | Second |
| Iká tatló | Third |
| Iká apat | Fourth |
| Iká limá | Fifth |
| Iká anim | Sixth |
| Iká pitó | Seventh |
| Iká waló | Eighth |
| Iká siyám | Ninth |
| Iká sag̃puô | Tenth |
| Iká sag̃daán | Hundredth |
| Iká sag̃libo | Thousandth |
| Iká sag̃laksâ | Ten Thousandth |
| Iká sag̃yutà | Hundred Thousandth |
| Iká sag̃ag̃aw | Millionth |

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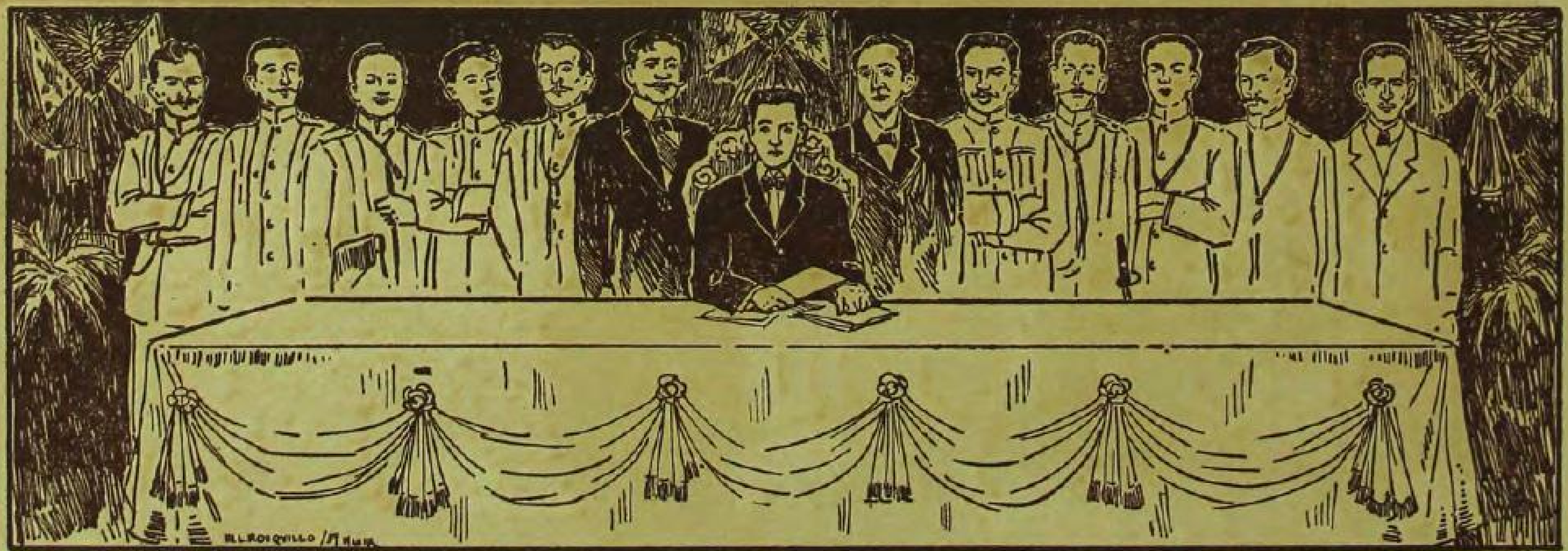
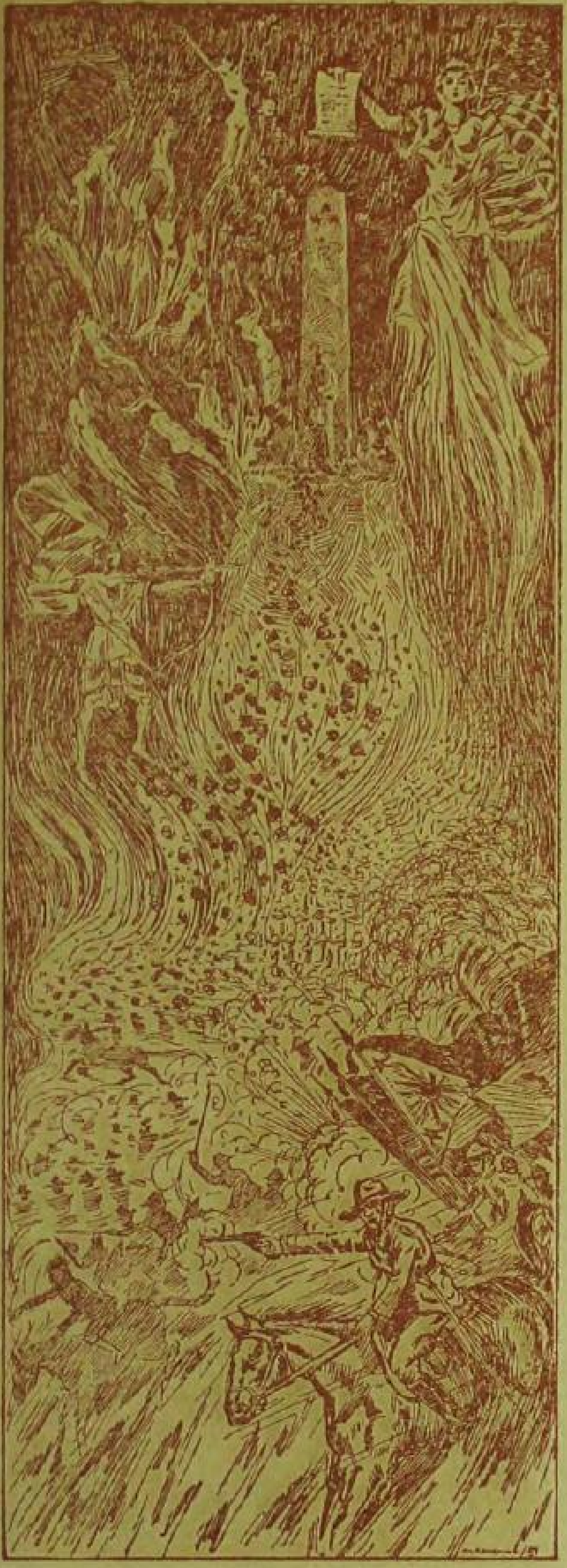
# PAG̃

| 2. | 2. |
|---|---|
| Ag̃ *Pag̃bugsô* ay iság̃ urì ng̃ pagbilag̃ na nayayarì sa pamámagitan ng̃ tulog̃ ng̃ unlapig̃ *pag̃* sa saligag̃bilag̃ upág̃ magbadhâ ng̃ bugsô. | The *Pag̃bugsô* is a way of counting which is effected by means of the prefix *pag̃* applied to the basic number in order to show order in a division. |
| Talikwás din ag̃ ukol sa bilag̃ *isá*, na sa halip na *pag̃isá* ay ginágamit ag̃ *pag̃una*. (Pag̃anay kug̃ náuukol sa unag̃ anak.) | An exception is the count corresponding to "first", which instead of using *pag̃isá*, uses *pag̃una*. (In the case of order among children, *pag̃anay* is used for the first child.) |

| Gayarì: | Thus: |
|---|---|
| Pag̃una | First |
| Pag̃dalawá | Second |
| Pag̃tatló | Third |
| Pag̃apat | Fourth |
| Pag̃limá | Fifth |
| Pag̃anim | Sixth |
| Pag̃pitó | Seventh |
| Pag̃walô | Eighth |
| Pag̃siyám | Ninth |
| Pag̃sag̃puô | Tenth |
| Pag̃sag̃daán | Hundredth |
| Pag̃sag̃libo | Thousandth |
| Pag̃sag̃ag̃aw | Ten thousandth |
| Pag̃laksâ | Hundred thousandth |
| Pag̃yutà | Millionth |





# MAKA

3

Ağ *Pağlináw* ay isáğ urì nğ pag bilağ na nayayarì sa pamamagitan nğ unlapiğ *maká* sa saligağbilağ upáğ liwanagin kuğ ilán ağ ulit na ibinabadhâ.

Talikwás sa tuntuniğ itó ağ náuukol sa bilağ *isá* na sa halíp na gawíğ *makaisa* ay ginagamit ağ katagáğ *minsan.*

Gayari:

3.

The *Pağlinaw* is a way of counting, effected by means of the prefix *maká* on the basic number in order to clarify the repetitions involved.

An exception as to the first: instead of *makáisá, minsan* is used.

Thus:

| | |
|---|---|
| Minsan | Once |
| Makádalawá | Twice |
| Makátatló | Thrice |
| Makáapat | Four times |
| Makálimá | Five times |
| Makáanim | Seven times |
| Makápitó | Six times |
| Makáwaló | Eight times |
| Makásiyám | Nine times |
| Makásagpuô | Ten times |
| Makásağdaán | One hundred times |
| Makásağlibo | One thousand times |
| Makásağlaksâ | Ten thousand times |
| Makásağyutà | A hundred thousand times |
| Makásağağaw | A million times |

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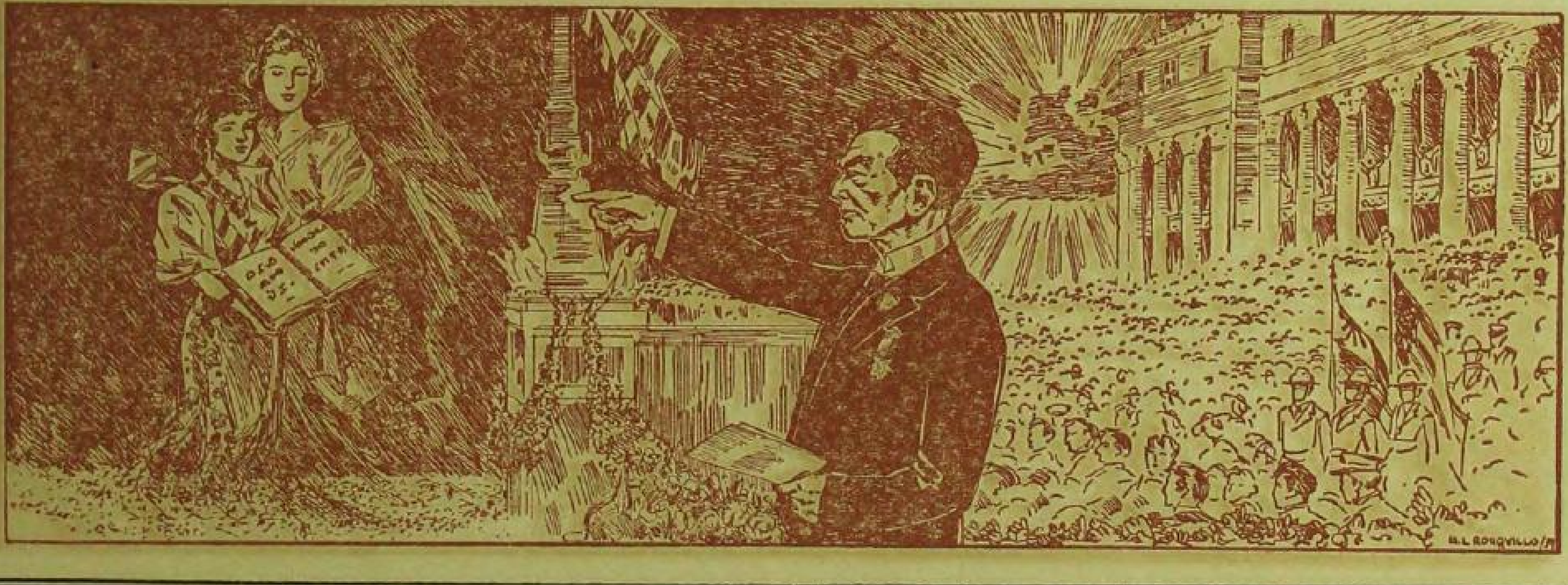


### 4

Ag̃ *Pag̃tiyák* ay iság̃ urì ng̃ pagbilag̃ na nayayarì sa pamamagitan ng̃ paguulit ng̃ unag̃ pantíg ng̃ sáligag̃bilag̃ kug̃ ag̃ pantíg na itó'y likás o tuwíd, g̃uni't kug̃ salikop ay inúulit lamag̃ ag̃ unag̃ sáligag̃pantíg.

Gayari:

| | |
|---|---|
| Iisá | One only |
| Dádalawá | Two only |
| Tátatló | Three only |
| Aapat | Four only |
| Lílimá | Five only |
| Aanim | Six only |
| Pípitó | Seven only |
| Wáwaló | Eight only |

### 4.

The *Pag̃tiyák* is a way of counting which is effected by means of the repetition of the basic number's first syllable when this is a natural or straight syllable, whereas in the case of the telescoped syllable, the syllabic base is repeated.

Thus:

| | |
|---|---|
| Sísiyám | Nine only |
| Sásag̃puô | Ten only |
| Sásag̃daán | One hundred only |
| Sásag̃libo | One thousand only |
| Sásag̃laksâ | Ten thousand only |
| Sásag̃yutà | One hundred thousand only |
| Sásag̃ag̃aw | One million only |

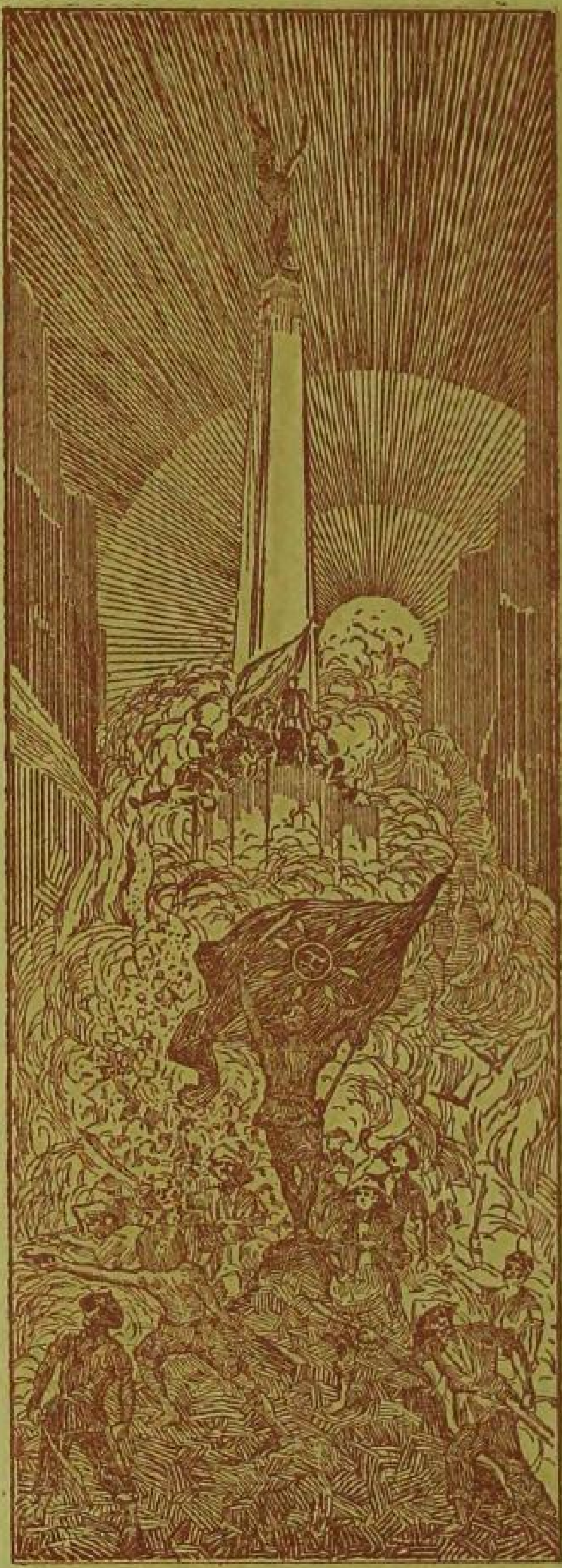
### 5.

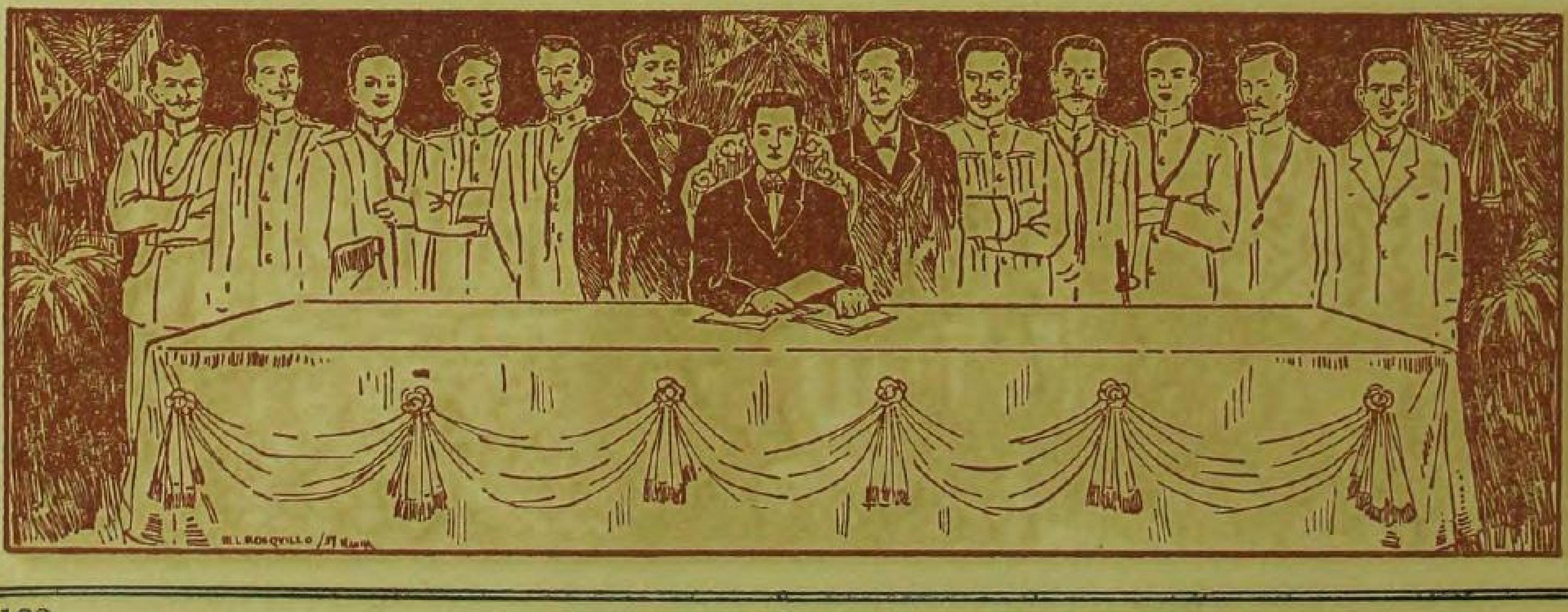
Ag̃ *pag̃takdâ* ay iság̃ urì ng̃ pagbilag̃ sa natatagpô sa pagulit ng̃ saligag̃ bilag̃ kug̃ itó ay binubuô ng̃ dalawág̃ pantig, g̃uni't kug̃ higit sa dalawá ay inuulit ag̃ dalawag̃ unag̃ saligag̃ pantíg.

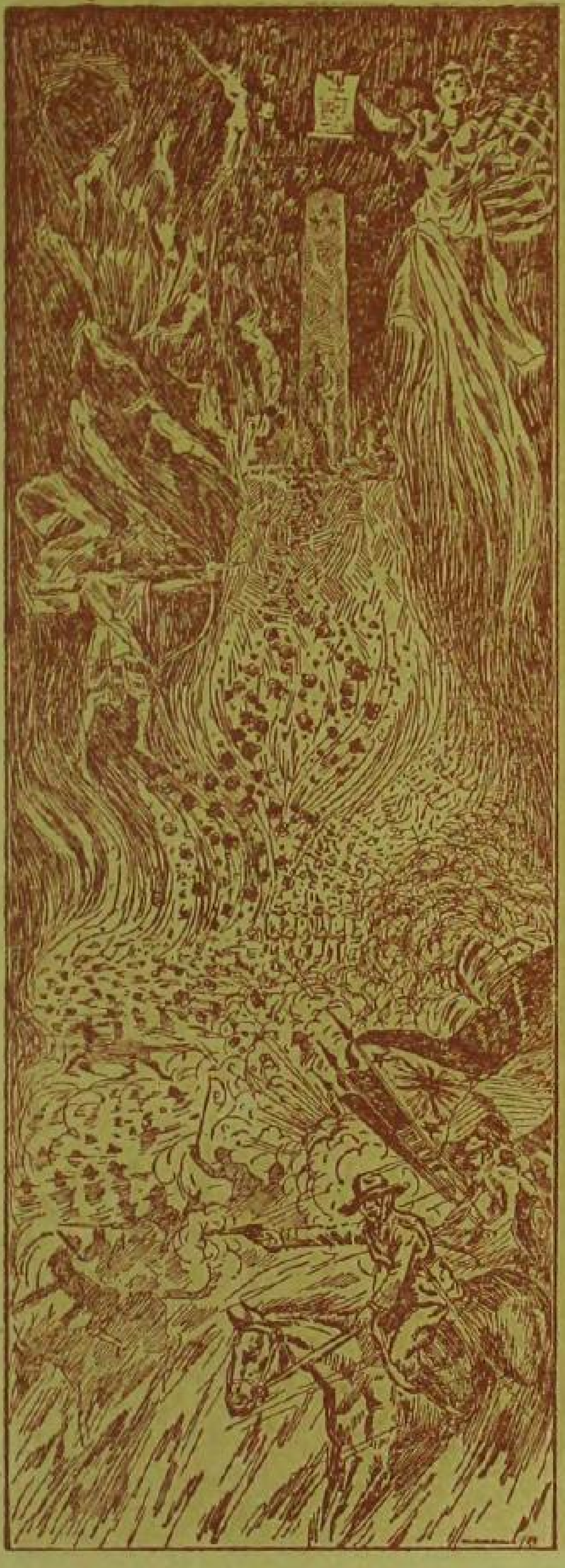
### 5.

The *pag̃takdâ* is a way of counting which is effected by mean of the repetition of the basic number if this is composed by not more than two syllables, otherwise the first two basic syllable is repeated in order to show collective division.

| | |
|---|---|
| Isáisá | One by one |
| Daladalawa | Two by two |
| Tatlotatló | Three by three |
| Apatapat | Four by four |
| Limalima | Five by five |
| Animanim | Six by six |
| Pitópitó | Seven by seven |
| walówaló | Eight by eight |
| Siyámsiyám | Nine by nine |
| Sag̃pusag̃puô | Ten by ten |







6.

Ağ *Pağhamak*, ay iság̃ urì nğ pagbilağ na nayayarì sa pamamagitan nğ paraán nğ *pağtiyák* ğuni't inuulit ağ saligağbilağ kuğ ito'y binubuô nğ dalawáğ pantíg ó nğ unağ dalawáğ pantíg kuğ itó'y higít sa daláwá.

6.

The *Pağhamak* (despective) is a way of counting which is effected in the manner of the *pağtiyák* with the repetition of the basic number if this is made up of two syllables or of the first two syllables if composed of more than two.

| Gayarí: | Thus: |
|---|---|
| Iisáisá | One only |
| Dádaládalawá | Two only |
| Tátatlótatló | Three only |
| Aapatapat | Four only |
| Lílimálimá | Five only |
| Aanimanim | Six only |
| Pípitópitó | Seven only |
| Wáwalówaló | Eight only |
| Sísiyámsiyám | Nine only |
| Sásağpúsağpuô | Ten only |
| Sásağdasağdaán | A hundred only |
| Sásağlisağlibo | A thousand only |
| Sásağlasağlaksâ | Ten thousand only |
| Sasağyusağyutà | One hundred thousand only |
| Sásağasağağaw | One million only |

7.

Ağ *Pağwatas* ay ağ urì nğ pagbilağ na nayayarì sa pamamagitan nğ mğa ibá't ibáğ pağlapì na bumábago sa diwà nğ sáligagbilağ.

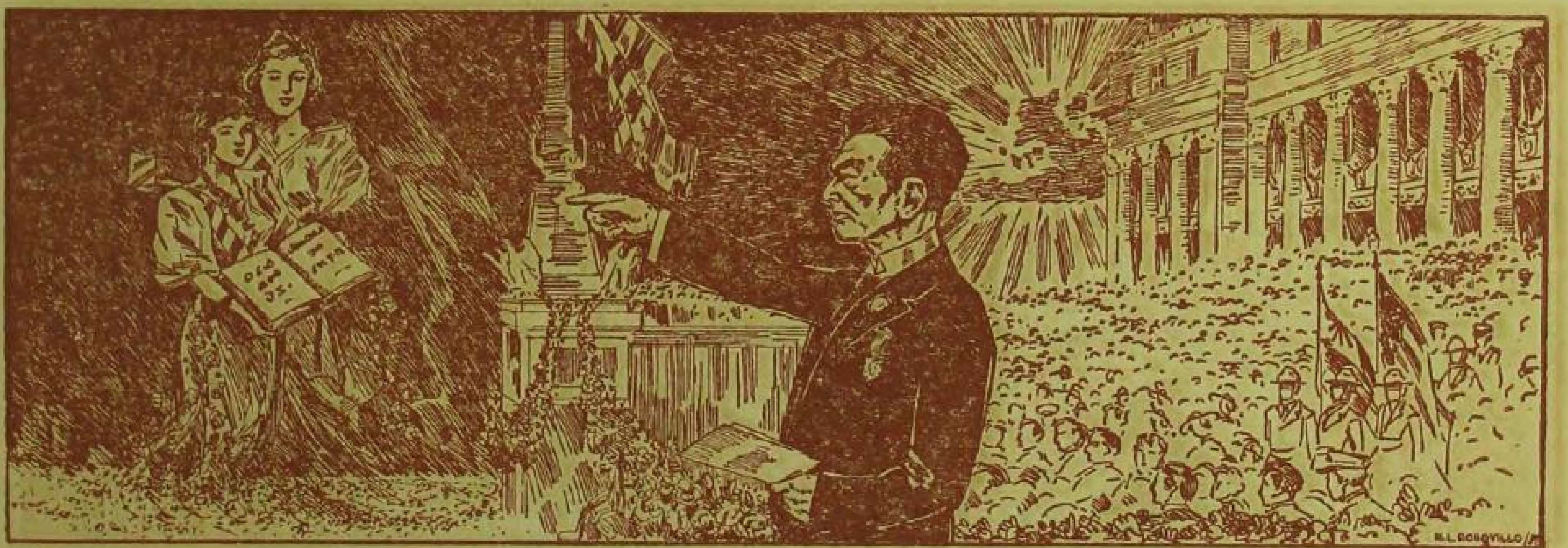
7.

The *Pağwatas* is . a way of counting effected through the use of various affixes which vary the thought of the count according to the affix used.

Gayarí:

Thus:

*Makaisá* (to make one), d*in*alawá (had made two), dalawa*hán* (make two on him), d*in*alawa*hán* (made two on dalawa*hán* (make two on him), d*in*alawa*hán* (made two on him), *pinag*tatlotatló (to group into threes), etc.



# TIG

8.

Ag̃ *Pag̃hatì* ay iság urì ng̃ pagbilag̃ na nayayarì sa tulog̃ ng̃ unlapig̃ *tig* sa saligag̃bilag̃.

8.

The *Pag̃hatì* (divisional) is a way of counting effected with the help of the prefix *tig,* and is distributive in meaning.

Gayarí:

Thus:

| | |
|---|---|
| Tigisá | One apiece |
| Tigdalawá | Two apiece |
| Tigtatló | Three apiece |
| Tigapat | Four apiece |
| Tiglimá | Five apiece |
| Tiganim | Six apiece |
| Tigpitó | Seven apiece |
| Tigwaló | Eight apiece |
| Tigsiyám | Nine apiece |
| Tigsagpuô | Ten apiece |
| Tigsag̃daán | One hundred apiece |
| Tigsag̃libo | One thousand apiece |
| Tigsag̃laksâ | Ten thousand apiece |
| Tigsag̃yutà | One hundred thousand apiece. |

9.

Ag̃ *Pag̃hatig̃ Pag̃marami* ay iság urì ng̃ pagbilag̃ na nayayarì sa paraán ng̃ *pag̃hatì,* g̃uni't inúulit ag̃ unag̃ pantíg ng̃ saligag̃bilag̃ bago iugpóg̃ ag̃ unlapig̃ *tig,* kug̃ ag̃ pantíg na úulitin ay likás o tuwíd, g̃uni't kug̃ salikop, ag̃ inuulit ay ag̃ saligag̃pantíg lamag̃.

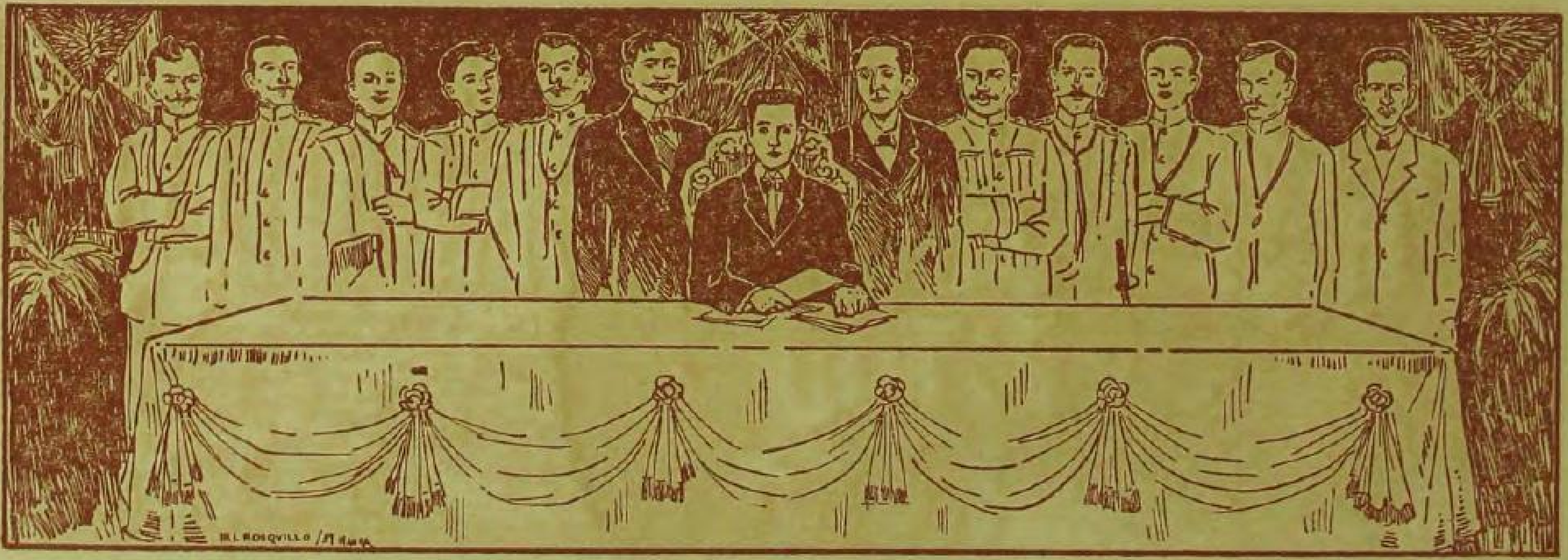
9.

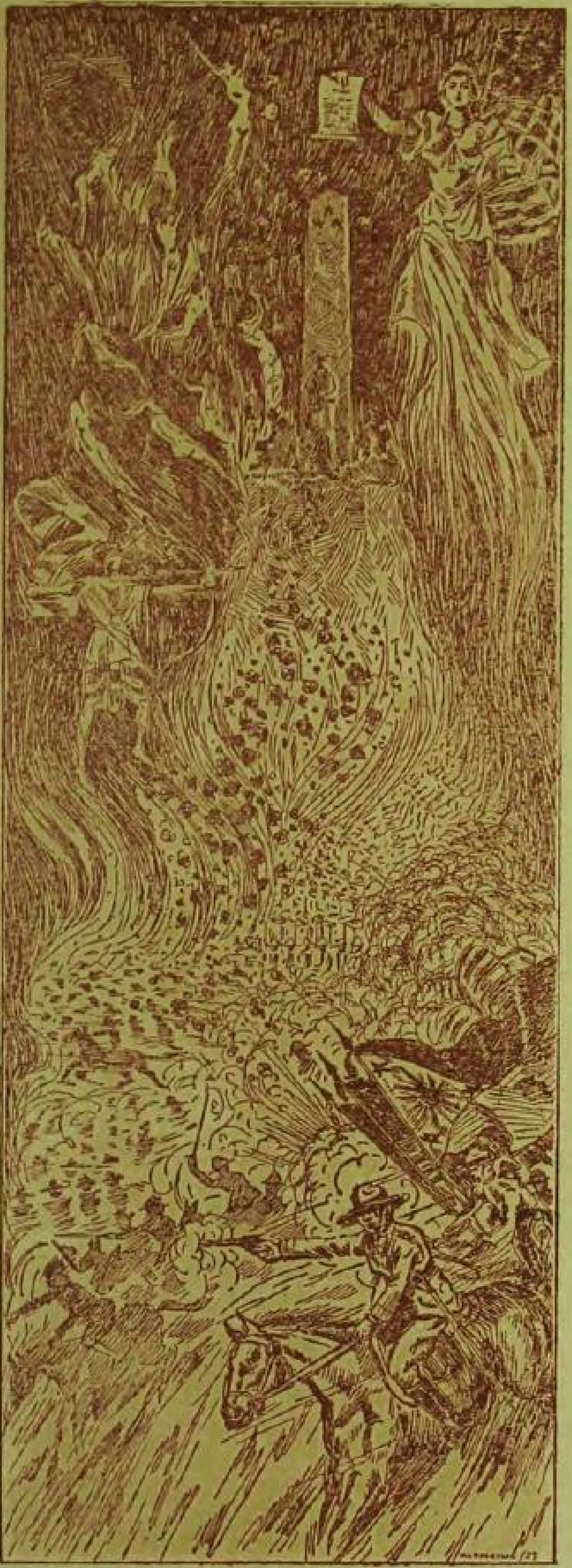
The *Pag̃hatig̃ Pag̃marami* is a way of counting effected as in the *Pag̃hatì,* with a repetition of the first syllable of the basic number when such syllable is natural or straight, and of the syllabic base in the case of the telescoped syllable.

Gayarí:

Thus:

| | |
|---|---|
| Tigíisá | One apiece |
| Tigdádalawá | Two apiece |
| Tigtátatló | Three apiece |
| Tigáapat | Four apiece |
| Tiglílimá | Five apiece |
| Tigáanim | Six apiece |
| Tigpípitó | Seven apiece |
| Tigwáwaló | Eight apiece |
| Tigsísiyám | Nine apiece |
| Tigsásag̃puô | Ten apiece |
| Tigsásag̃daán | One hundred apiece |
| Tigsásag̃libo | One thousand apiece |
| Tigsásag̃laksâ | Ten thousand apiece |
| Tigsásag̃yutà | One hundred thousand apiece |





## AN o HAN

10.

Ag̃ *Pag̃bukod* ay iság̃ urì ng̃ pagbilag̃ na nayayarì sa tulog̃ ng̃ hulapig̃ *an* o *han* na ilinálapì sa saligag̃bilag̃ upág̃ paghiwáhiwalayín ag̃ iság̃ tadhanag̃ bilag̃ sa ibá't ibág̃ tumpók.

Gayarí:

| | |
|---|---|
| Isahan | By fives |
| Dálawahan | By ones |
| Tatluhan | By twos |
| Apatan | By threes |
| Límahan | By fours |
| Animan | By sixes |

10.

The *Pag̃bukod* (separative) is effected with the help of the suffixes *an* or *han* applied to the basic number in order to apportion a quantity numerically.

Thus:

| | |
|---|---|
| Wáluhan | By eights |
| Síyaman | By nines |
| Sag̃puan | By tens |
| Sag̃daanan | By hundreds |
| Sag̃libuhan | By thousands |
| Sag̃yutaan | By hundred thousands |
| Sag̃ag̃awan | By millions. |

## IN o HIN

11.

Ag *Pag̃halagá* ay iság̃ urì ng̃ pagbilag̃ na nayayarì sa pag-ulit ng̃ unag̃ pantíg ng̃ sáligag̃bilag̃ kug̃ hindî pantíg na salikop at kug̃ salikop sa pag-ulit ng̃ sáligag̃pantíg at sakà sinúsugpug̃án ng̃ hulapig̃ *in* o *hin* sag̃ayon sa kahilig̃an ng̃ katagâ.

Gayarí:

| | |
|---|---|
| Iisahin | One-unit piece |
| Dadalawahin | Two-unit piece |
| Tatatluhin | Three-unit piece |
| Aapatin | Four-unit piece |
| Lilimahin | etc.. |
| Aanimin | ______ |
| Pipituhin | ______ |

11.

The *Pag̃halagá* is a way of counting which gives value in application, and is effected by means of the repetition of the first syllable if the syllable is not a telescoped one, and if a telescoped syllable, through the repetition of the syllabic base, and the addition of the suffix *in* or *hin* according to the termination of the basic number.

Thus:

| | |
|---|---|
| Wawaluhin | ______ |
| Sisiyamin | ______ |
| Sasag̃puin | ______ |
| Sasag̃daanin | ______ |
| Sasag̃libuhin | ______ |
| Sasag̃laksain | ______ |
| Sasag̃yutain | ______ |

R. L. RONQUILLO

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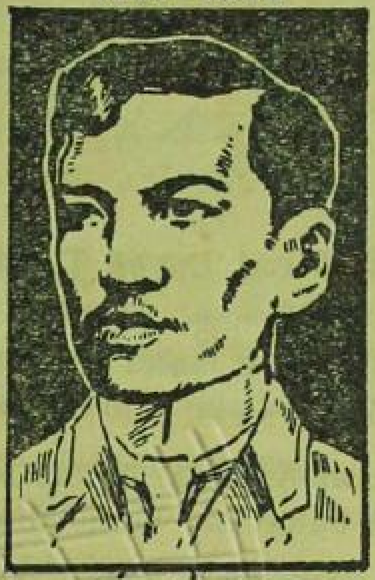
# AĞ HULIĞ PAALAM

### NI GAT JOSE RIZAL

1861 - 1896



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**RIZAL**

* * *

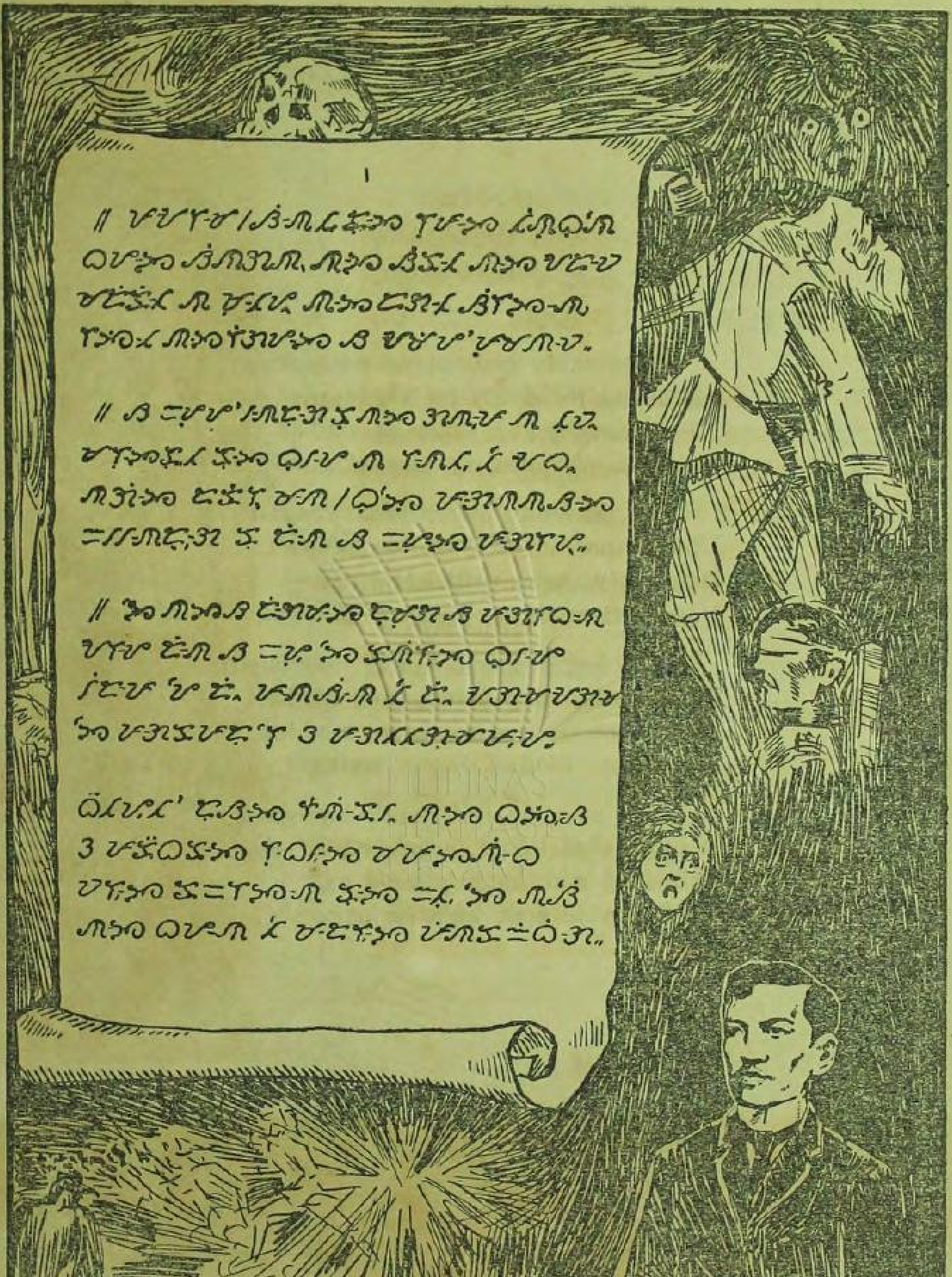
SALINIG SA TAGALOG
AT SALITIK SA KATUTUBOĞ BAYBAYIN
NI JOSE N. SEVILLA

Paalam, sintá kog̃ Lupag̃ Tinubuan
Bayag̃ sinaganà ng̃ sikat ng̃ araw
Marikít na mutyâ ng̃ dagat silag̃an
Lag̃it ng̃ ligayag̃ sa ami'y pumanaw.

Sa iyó'y handóg ko ng̃ ganáp na tuwâ
Malug̃kót kog̃ buhay na lantá at abâ
Nagíg̃ dakilà man, boóg̃ pagnanasag̃
Iháhandóg ko rin sa iyóg̃ paglayà.

Ag̃ nag̃asa digmág̃ dumog sa paglaban
Alay din sa iyó ag̃ kanilág̃ buhay
Hirap ay dî pansín at dî agam agam
Ag̃ pagkáparoól o pagtatagumpáy.

Bibitayá't dusag̃ linikhâ ng̃ bag̃ís
O pakikibakag̃ lubhág̃ mapag̃anib
Walag̃ kailag̃an kug̃ itó ag̃ nais
Ng̃ bayan at madlág̃ pinakaiibig.



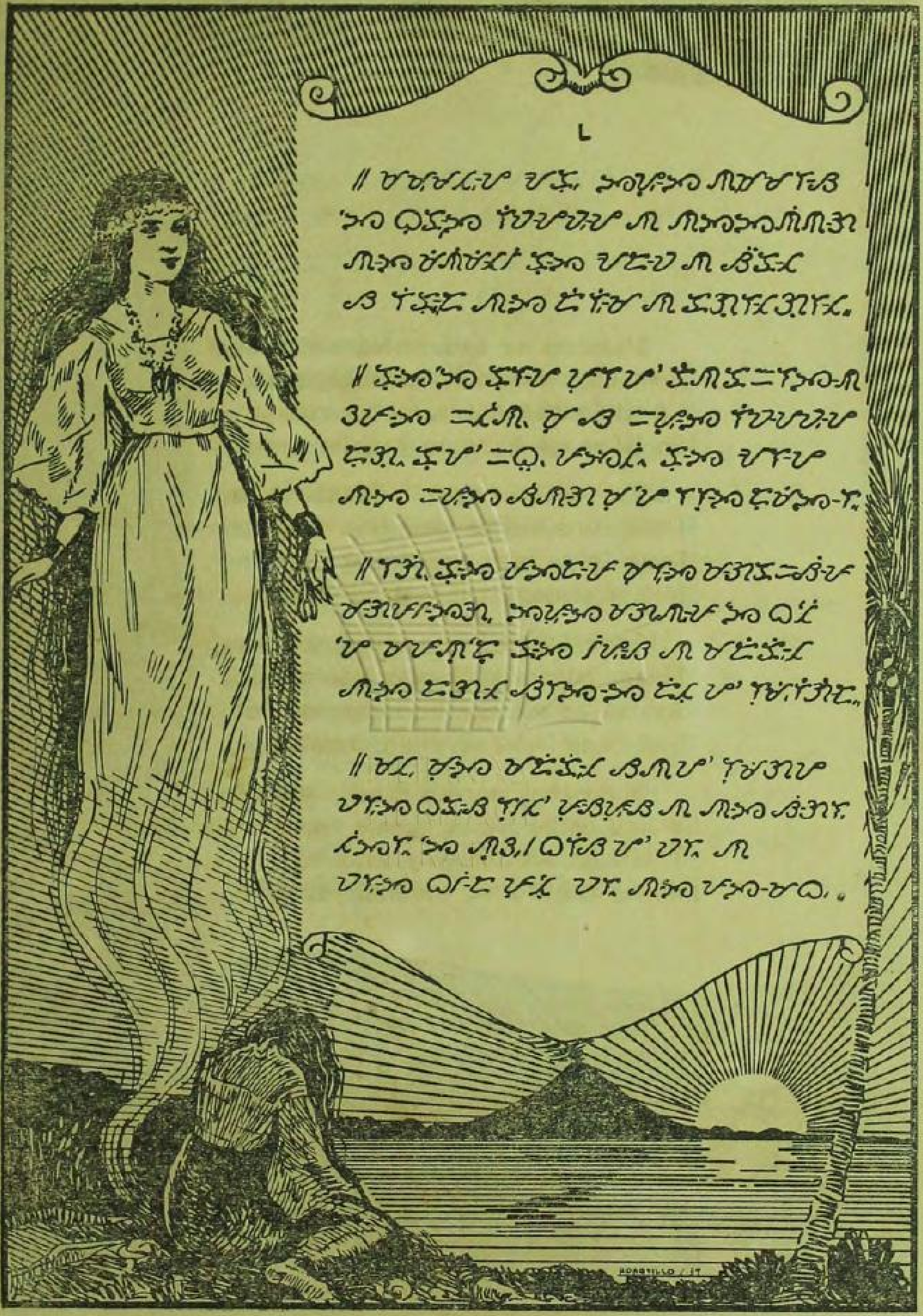
I
ROBQUILLO

Mamámatáy akó, g̃ayóg̃ námamalas
Ag̃ bukág̃ liwaywáy na nag̃ág̃aninag
Ng̃ minimithî kog̃ araw na sísikat
Sa likód ng̃ dilím na kagulat gulat.

Kug̃ ag̃ kulay pulá'y kinákailag̃an
Upág̃ itinà mo sa iyóg̃ liwaywáy
Dugô ko'y ibubò pag̃itî kog̃ alay
Nag̃ iyág̃ sinag mo ay lalog̃ dumig̃al.

Lagì kog̃ pag̃arap mulág̃ magkaisip
Magpahag̃gá g̃ayóg̃ maganáp ag̃ baít
Ay mápanoód kag̃ hiyás na marikít
Nag̃ dagat silag̃ag̃ dito'y lumíligid.

Matá mog̃ marikít sana'y lumigaya
Walág̃ bakás luha't puspós na ng̃ siglá
Tig̃alâ ag̃ noó, balisa'y walâ na
Walág̃ bahid poót walâ ng̃ pag̃ambá.

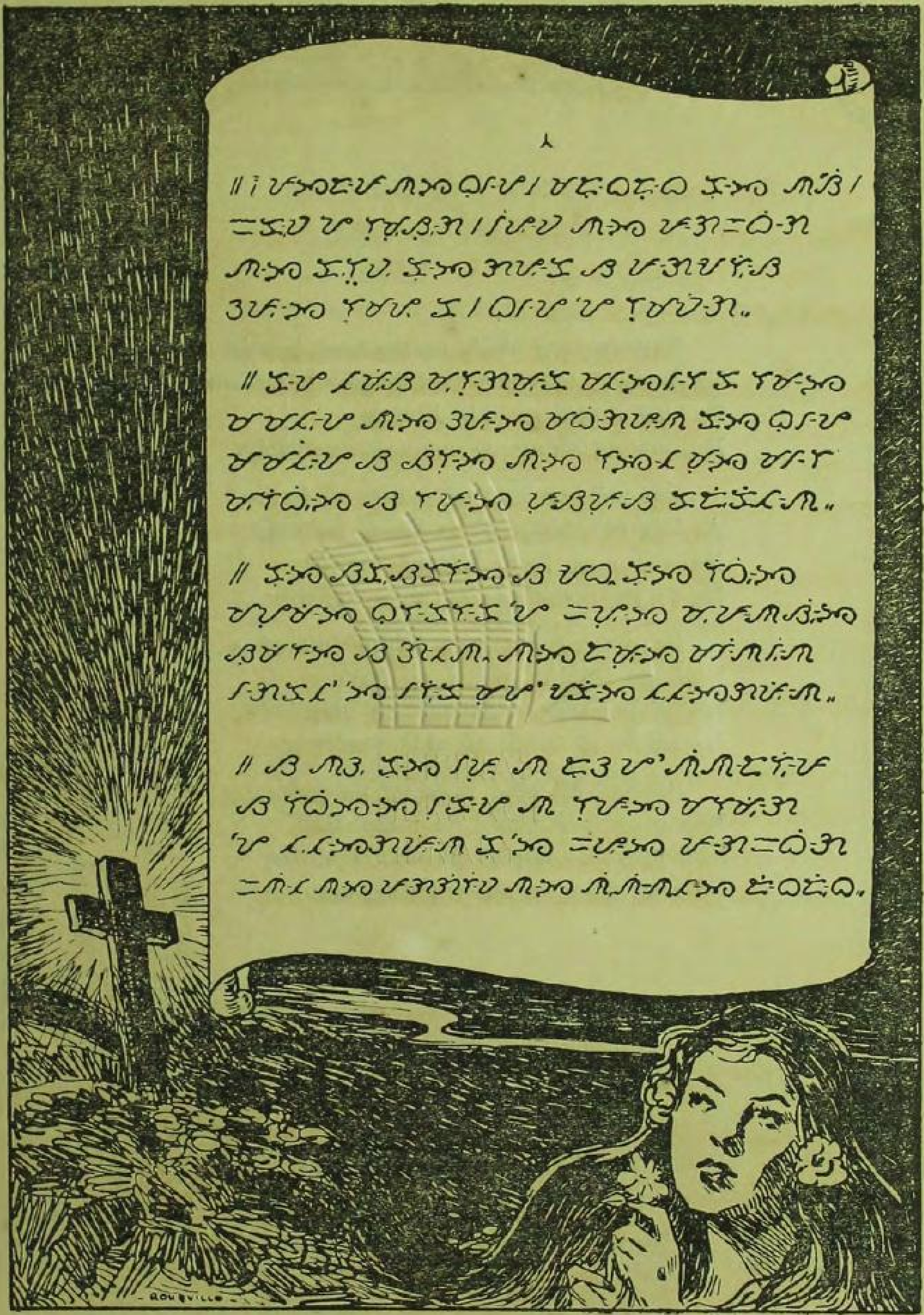

L

!Pag̃arap ng̃ buhay! Marubdób kog̃ nais,
Ikaw ay lumusóg, hiyáw ng̃ pagibig
Ng̃ káluluwá kog̃ gayák sa pagalis
Upág̃ lumayà ka, buhay ay lumawig.

.Kay tamis málugmók mátag̃hál ka lamag̃
Mamatáy ng̃ upág̃ mabigyán kag̃ buhay
Mamatáy sa silog̃ ng̃ lag̃it mog̃ mahál.
Málibig̃ sa lupag̃ puspós karíkitan.

Kug̃ sakásakalig̃ sa abâ kog̃ libíg̃
Mayumig̃ bulaklák ay iyóg̃ mápansíg̃
Sumilag̃ sa gitnâ ng̃ damóg̃ mahinhín
Hagká't ag̃ halík mo'y akig̃ tátag̃gapín.

Sa noó kog̃ hapô na doó'y nínidlíp
Sa libig̃ag̃ hukay na lupag̃ malamíg
Ay tátag̃gapín ko ag̃ iyog̃ pagibig
Init ng̃ pagiliw ng̃ nínintág̃ dibdíb.

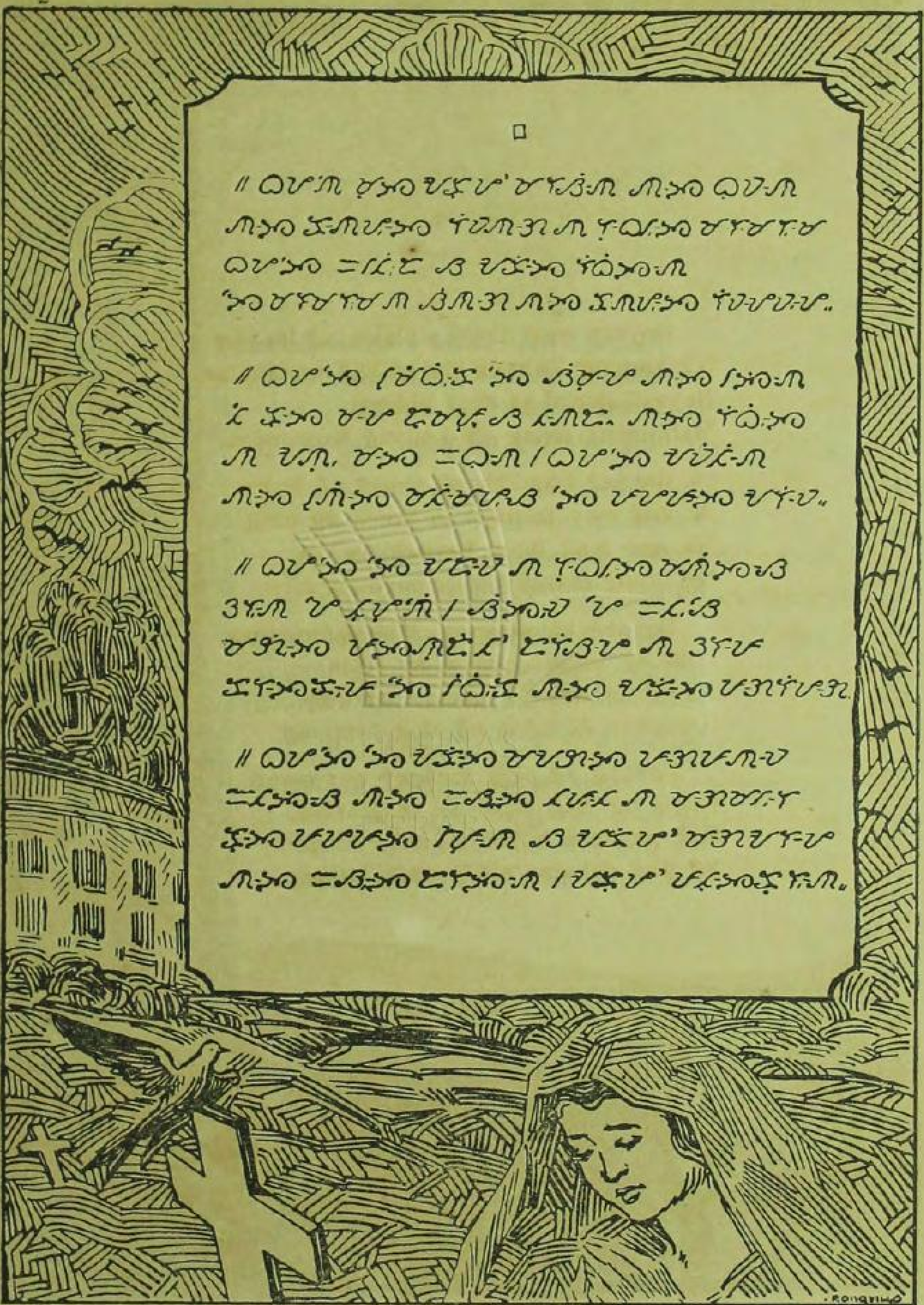


Bayaan mog̃ akó'y malasin ng̃ buwán
Ng̃ kanyág̃ liwanag na lubhág̃ malamlám
Bayaág̃ ihatíd sa akig̃ libig̃an
Mahinahog̃ sinag ng̃ kanyág̃ liwaywáy.

Bayaag̃ humibík ag̃ simoy ng̃ hag̃in
At kug̃ may dumapò sa tandâ ng̃ libíg̃
Na anó mag̃ ibon, bayaag̃ awitin
Ng̃ hunig̃ matimyás ag̃ payapag̃ aliw.

Bayaag̃ ag̃ araw na lubhág̃ manig̃as
Ulán ay tuyuin, sig̃áw ay itaás
Magíg̃ pag̃anuri't dalisay na ulap
Kalag̃káp ag̃ hibík ng̃ akig̃ pagliyág.

Bayaag̃ ag̃ akig̃ maagag̃ pagpanaw
Itag̃is ng̃ iság̃ tapát na magmahál,
Kug̃ payapag̃ hapon sa aki'y magalay
Ng̃ iság̃ dalag̃in, akó'y patug̃kulán.

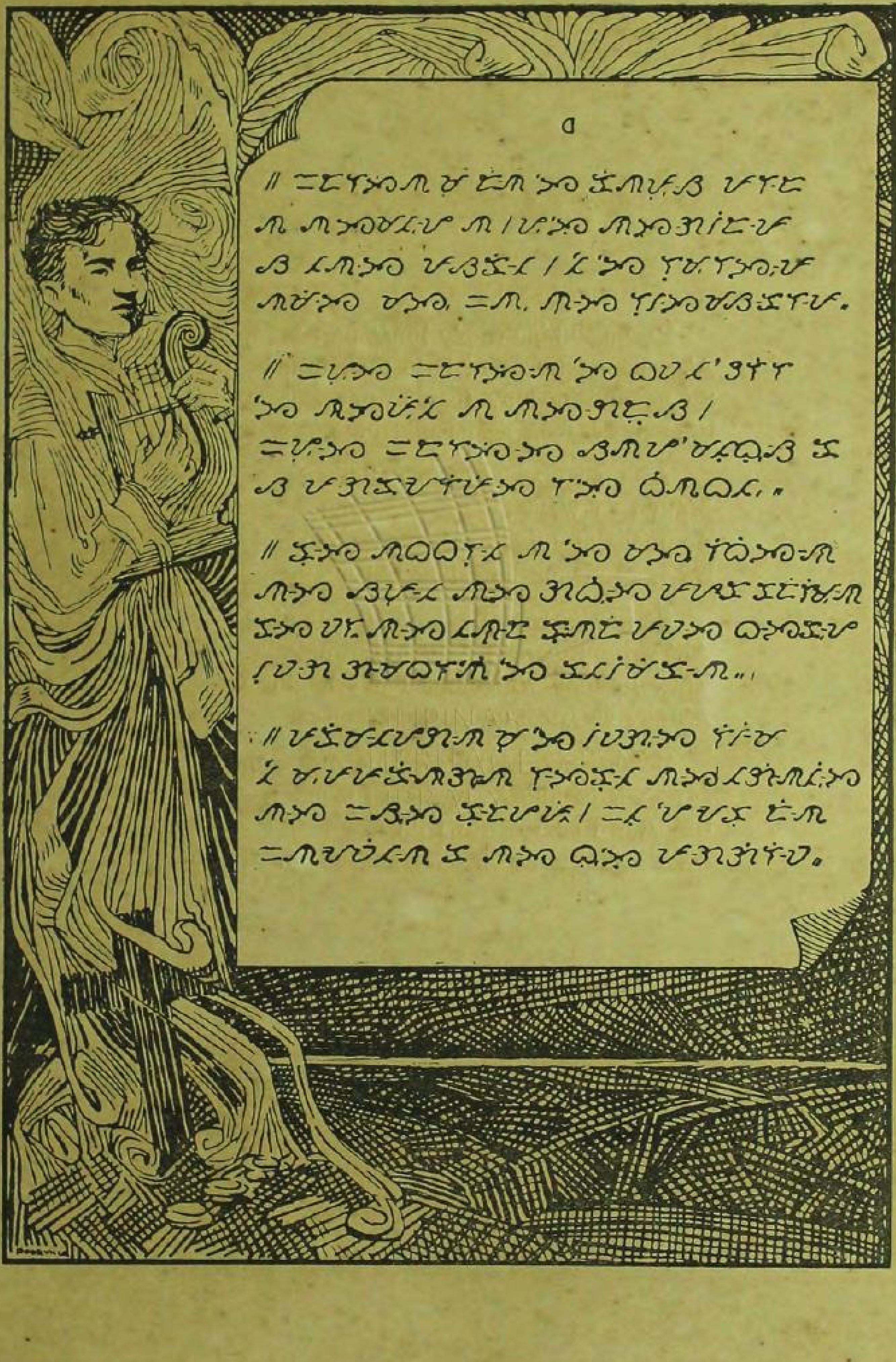


Idalag̃in mo rin ag̃ kinapós palad
Na nag̃amatáy na, yaóg̃ nag̃aghirap
Sa tanag̃ pasakitt, at ag̃ lumálag̃áp
Namig̃ mg̃a iná ng̃ luhag̃ masakláp.

Iyóg̃ idalag̃in ag̃ bawa't ulila
Ag̃ nag̃ápipiit na nag̃agdurusa,
Iyóg̃ idalag̃ig̃ sana'y matubós ka
Sa pagkaalipig̃ laog̃ binábatá.

Kug̃ nababalot na ag̃ mg̃a libig̃an
Ng̃ sapot ng̃ gabíg̃ payak kadilimán
Kug̃ walâ ng̃ tanod kundî pawag̃ bag̃káy
Huwág gambalain ag̃ katahimikan.

Pakimatyagán mo ag̃ hiwagag̃ lihim
At mápapakingán lug̃kót ng̃ tagintíg̃
Ng̃ iság̃ kudyapî, ito ay akó rin
Ináawitan ka ng̃ boóg̃ paggiliw.

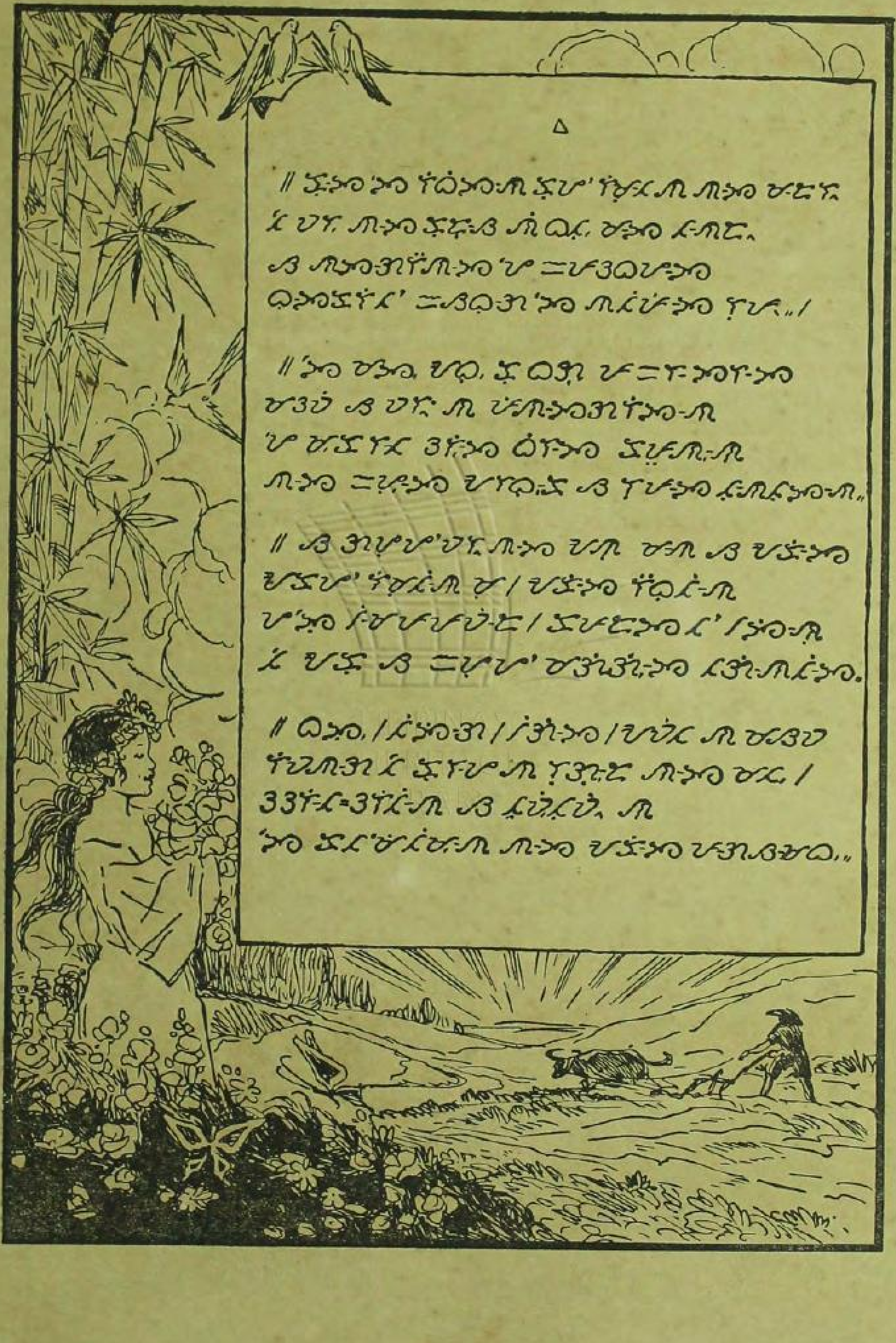


Kug̃ ag̃ libig̃an ko'y limót na ng̃ madlâ
At walâ ng̃ kurós ni bató mag̃ tandâ
Sa nag̃aglìlinág̃ ay ipaubayag̃
Bugkalí't isabog ag̃ natipig̃ lupà.

Ag̃ mg̃a abó ko bago pailag̃lág̃
Máuwî sa walâ na pinag̃galig̃an
Ay mákalat ulíg̃ bilag̃ kapupunán.
Ng̃ iyóg̃ alabók sa lupag̃ tuntug̃an.

Sa gayó'y walâ nag̃ anó man sa akig̃
Akó'y limutin mo; akig̃ lílibutin
Yaóg̃ himpapawid, kaparag̃a't hag̃in
At akó sa iyo'y magigíg̃ tagintíg̃

Bag̃ó, tig̃ig, higig̃, awit na masaya.
Liwanag at kulay na lugód ng̃ matá,
Uulitulitin sa tuwítuwî na
Ag̃ kataimtimán ng̃ akig̃ pagsambá.

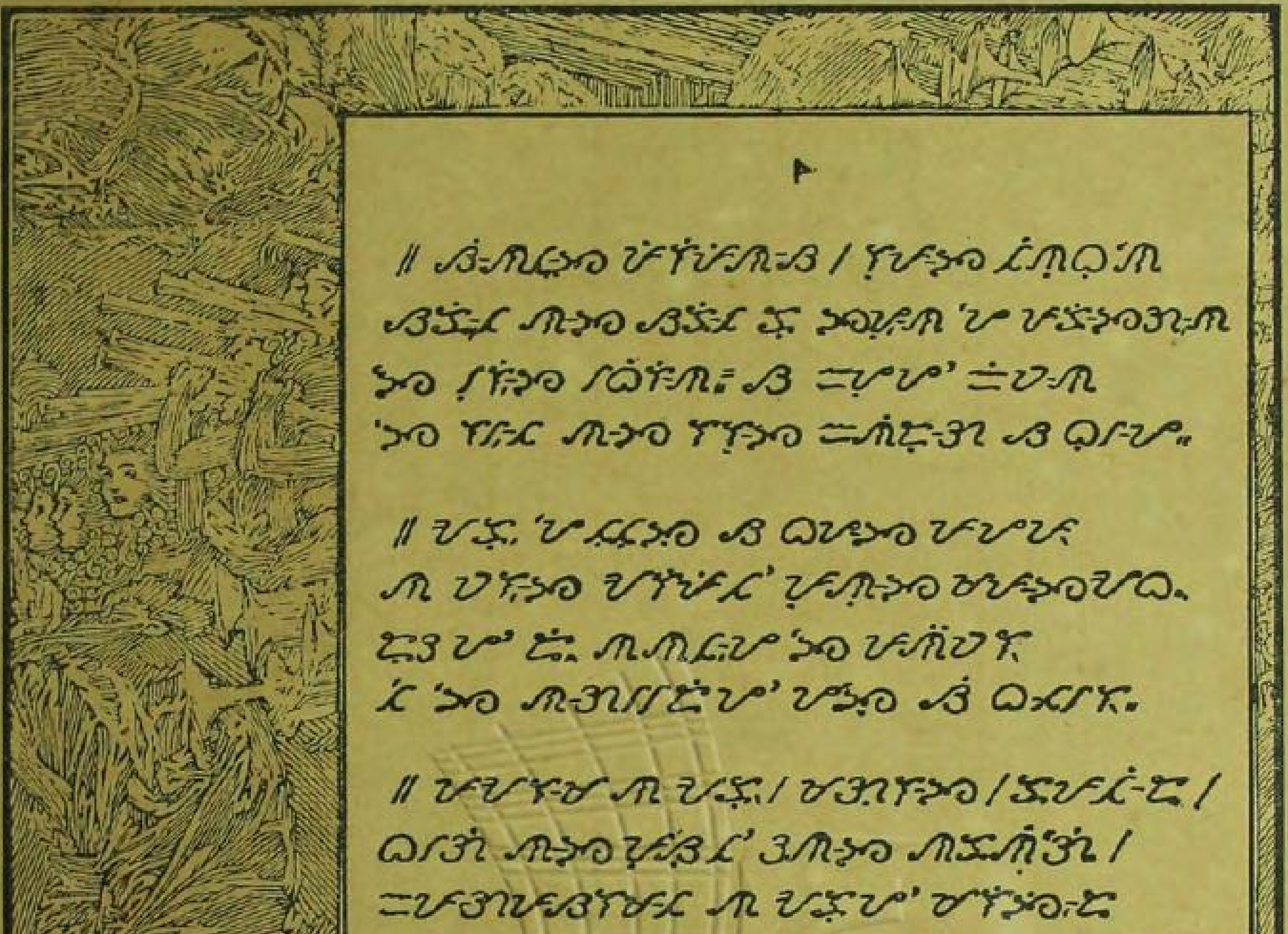


Sintáĝ Pilipinas, Lupaĝ Tinubuan
Sakít nĝ sákit ko ĝayón ay pakiĝgán
Aĝ hulíĝ habilin: Sa iyó'y íiwan
Aĝ lahát nĝ laloĝ inirog sa buhay.

Akó ay tútuĝo sa bayaĝ payapà
Na waláĝ alipi't punoĝ mapaĝabâ
Doó'y dî nánatáy aĝ paniniwalà
At aĝ naghahari'y yaóĝ si Bathalà.

Paalam na akó, magulaĝ, kapatíd,
Bahagi nĝ puso't unaĝ nákaniíg,
Ipagpasalamat na akó'y máliĝíd
Sa buhay na itóĝ puspós nĝ ligalig.

Paalam irog koĝ Banyagaĝ hiraĝ
Akiĝ sinísintá, akiĝ kasayahan,
Palaam sa inyó mĝa minámahál,
Mamatáy ay ganáp na katahimikan.


Rosquillo/39

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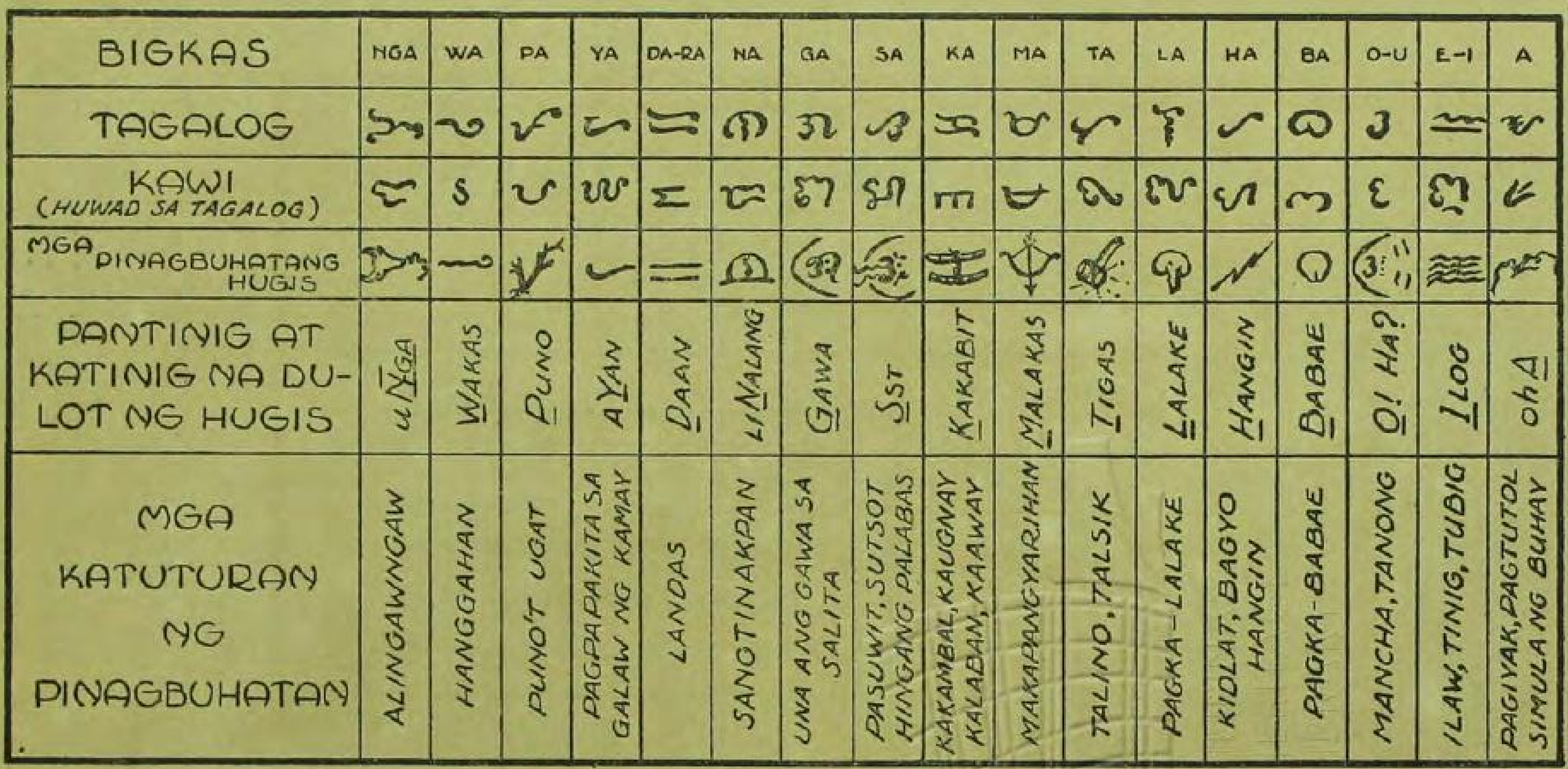
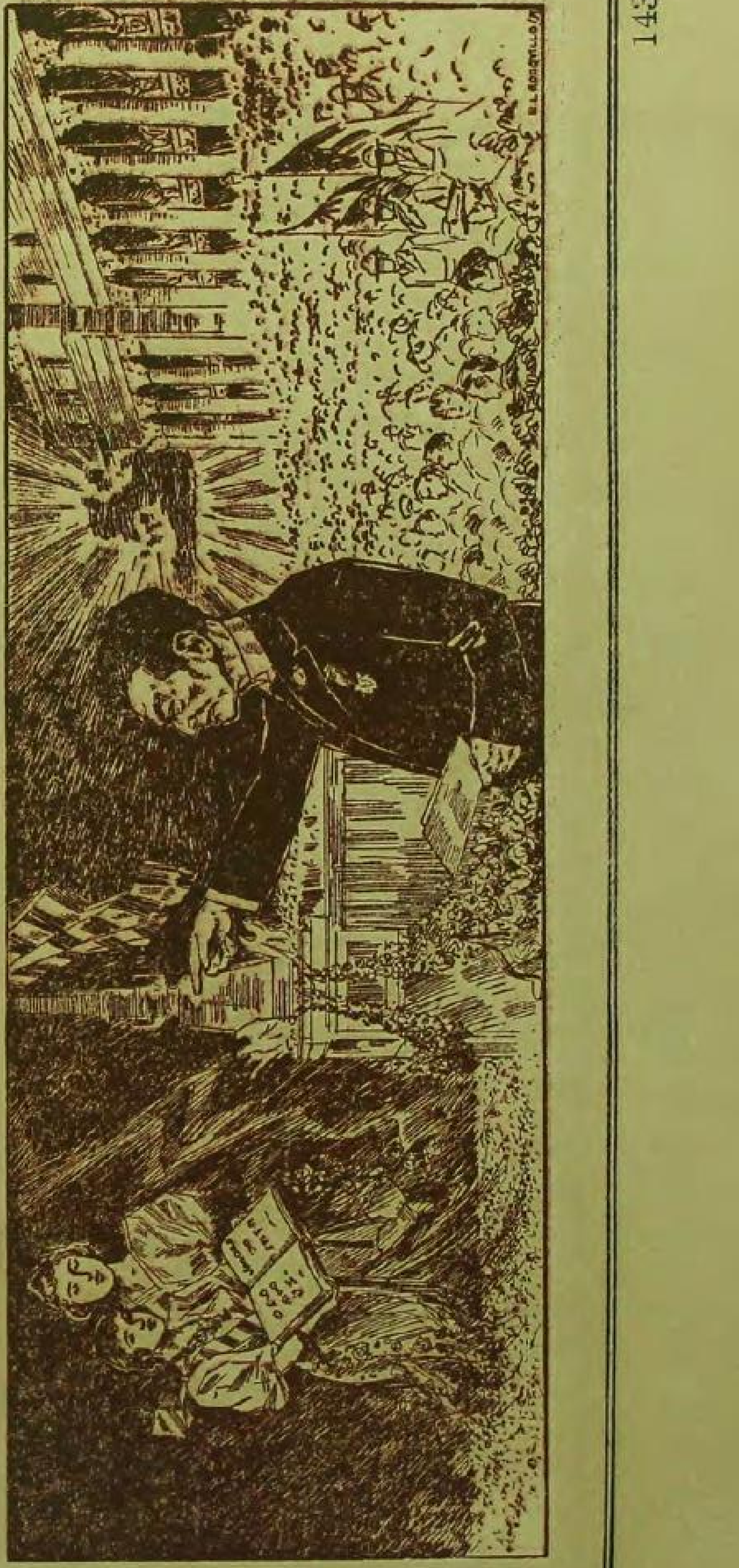
FILIPINAS
HERITAGE
LIBRARY

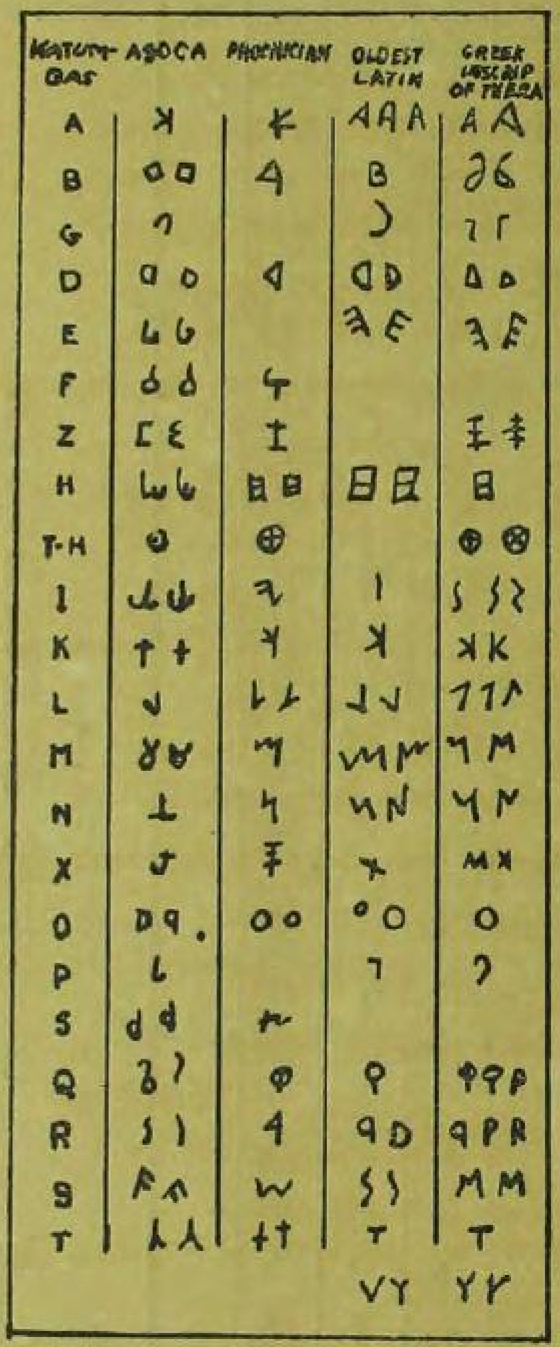
## TALANDAKAN (*PALEOGRAFIA*)
(PAKALIWA)



| BIGKAS | NGA | WA | PA | YA | DA-RA | NA | GA | SA | KA | MA | TA | LA | HA | BA | O-U | E-I | A |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| TAGALOG | ᜅ | ᜏ | ᜉ | ᜌ | ᜇ | ᜈ | ᜄ | ᜐ | ᜃ | ᜋ | ᜆ | ᜎ | ᜑ | ᜊ | ᜂ | ᜁ | ᜀ |
| KAWI (*HUWAD SA TAGALOG*) | | | | | | | | | | | | | | | | | |
| MGA PINAGBUHATANG HUGIS | | | | | | | | | | | | | | | | | |
| PANTINIG AT KATINIG NA DULOT NG HUGIS | *u NGA* | *WAKAS* | *PUNO* | *AYAN* | *DAAN* | *LINALANG* | *GAWA* | *SST* | *KAKABIT* | *MALAKAS* | *TIGAS* | *LALAKE* | *HANGIN* | *BABAE* | *O! HA?* | *ILOG* | *ohA* |
| MGA KATUTURAN NG PINAGBUHATAN | *ALINGAWNGAW* | *HANGGAHAN* | *PUNO'T UGAT* | *PAGPAPAKITA SA GALAW NG KAMAY* | *LANDAS* | *SANGTINAKPAN* | *UNA ANG GAWA SA SALITA* | *PASUWIT, SUTSOT HINGANG PALABAS* | *KAKAMBAL, KAUGNAY KALABAN, KAAWAY* | *MAKAPANGYARIHAN* | *TALINO, TALSIK* | *PAGKA-LALAKE* | *KIDLAT, BAGYO HANGIN* | *PAGKA-BABAE* | *MANCHA, TANONG* | *ILAW, TINIG, TUBIG* | *PAGIYAK, PAGTUTOL SIMULA NG BUHAY* |

Tolentino—"Ag̃ Wikà at Baybayig̃ Tagalog." m. 74.




KATUM-GAS
ASOCA
PHOENICIAN
OLDEST LATIN
GREEK INSCRIP OF THERA
A
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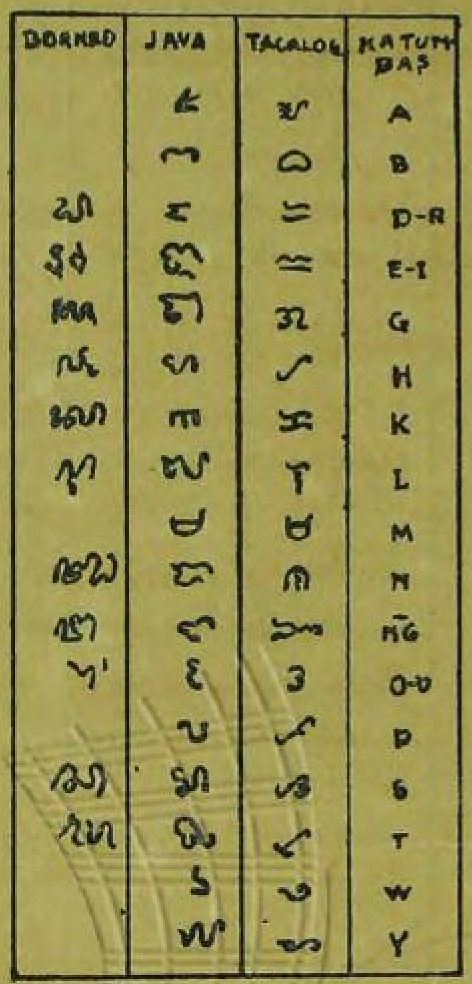
En. Brit. 13th ed. Vol. I m. 731.


BORNEO
JAVA
TAGALOG
KATUM-BAS
A
B
D-R
E-I
G
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NG
O-U
P
S
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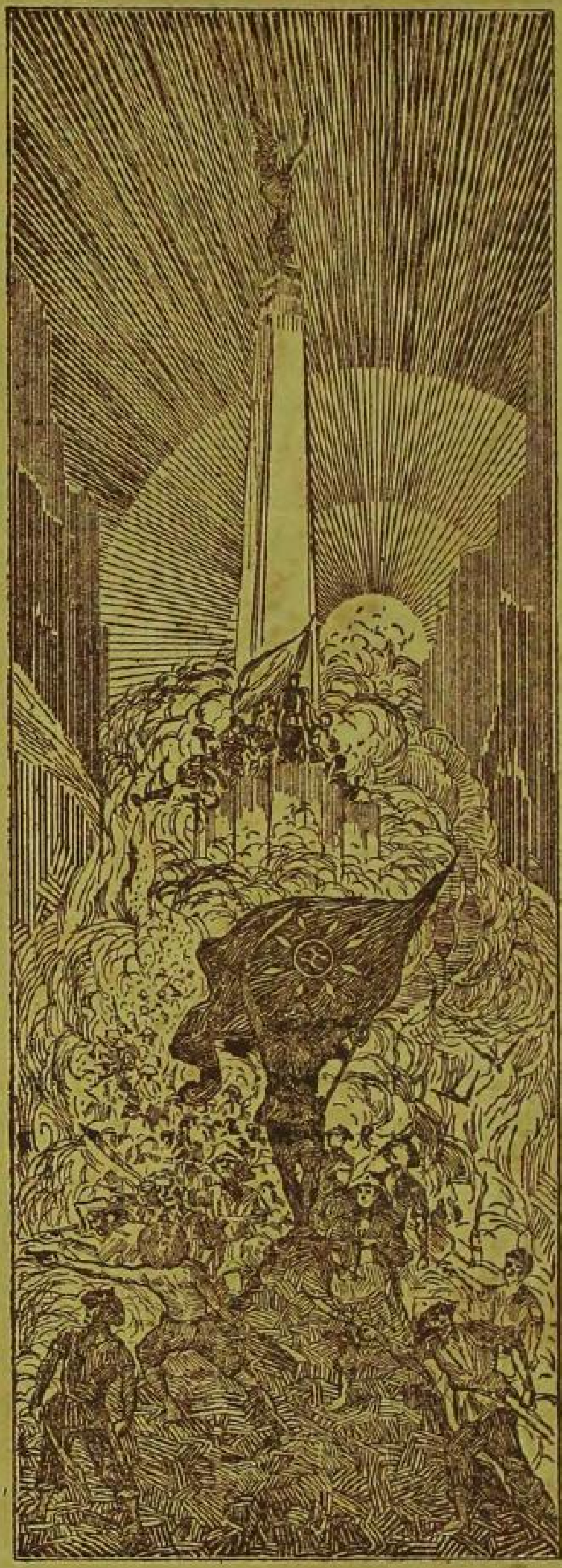
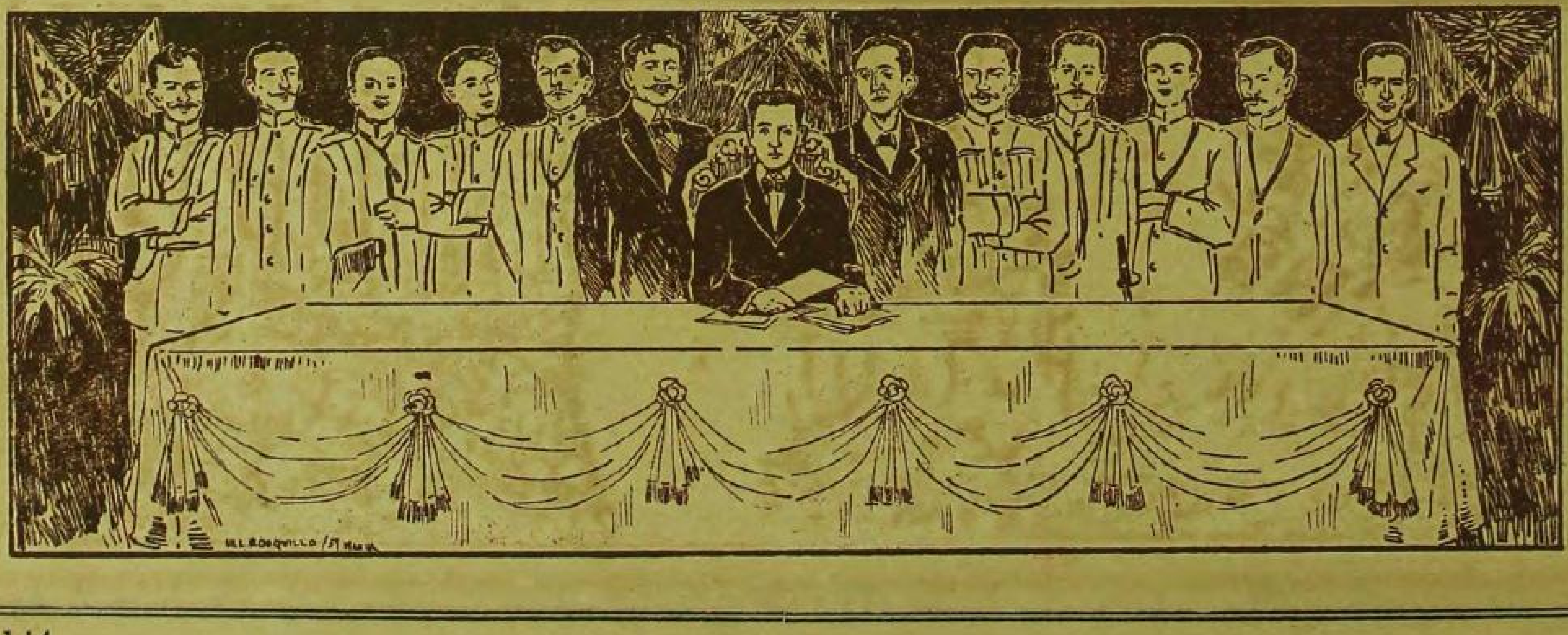
W
Y

Villamor — La Antigua Escritura Filipina. m. 107





## Alfabeto tagalog del P. Pedro Chirino.

Las vocales son tres: más sirven de cinco y son:

ᜀ ᜁ ᜂ
a e i o u

Las consonantes no son más que doce, y sirven en el escribir de consonante y vocal, en esta forma. La letra sola, sin punto arriba, ni abajo, suena con A.

ᜊ ᜃ ᜇ ᜄ ᜑ ᜎ ᜋ ᜈ ᜉ ᜐ ᜆ ᜌ
ba ca da ga ha la ma na pa sa ta ya

Poniendo el puntillo arriba, suena cada una de estas con E ó con I.

ᜊᜒ ᜃᜒ ᜇᜒ ᜄᜒ ᜑᜒ ᜎᜒ ᜋᜒ ᜈᜒ ᜉᜒ ᜐᜒ ᜆᜒ ᜌᜒ
bi qui di gui hi li mi ni pi si ti yi
be que de gue he le me ne pe se te ye

Poniendo el puntillo abajo, suena con O ó con U.

ᜊᜓ ᜃᜓ ᜇᜓ ᜄᜓ ᜑᜓ ᜎᜓ ᜋᜓ ᜈᜓ ᜉᜓ ᜐᜓ ᜆᜓ ᜌᜓ
bo co do go ho lo mo no po so to yo
bu cu du gu hu lu mu nu pu su tu yu

Por manera que para decir, cama; bastan dos letras sin punto.

ᜃ ᜋ
ca ma

Si á la ᜃ se pone punto arriba, dirá ᜃᜒ ᜋ
que ma

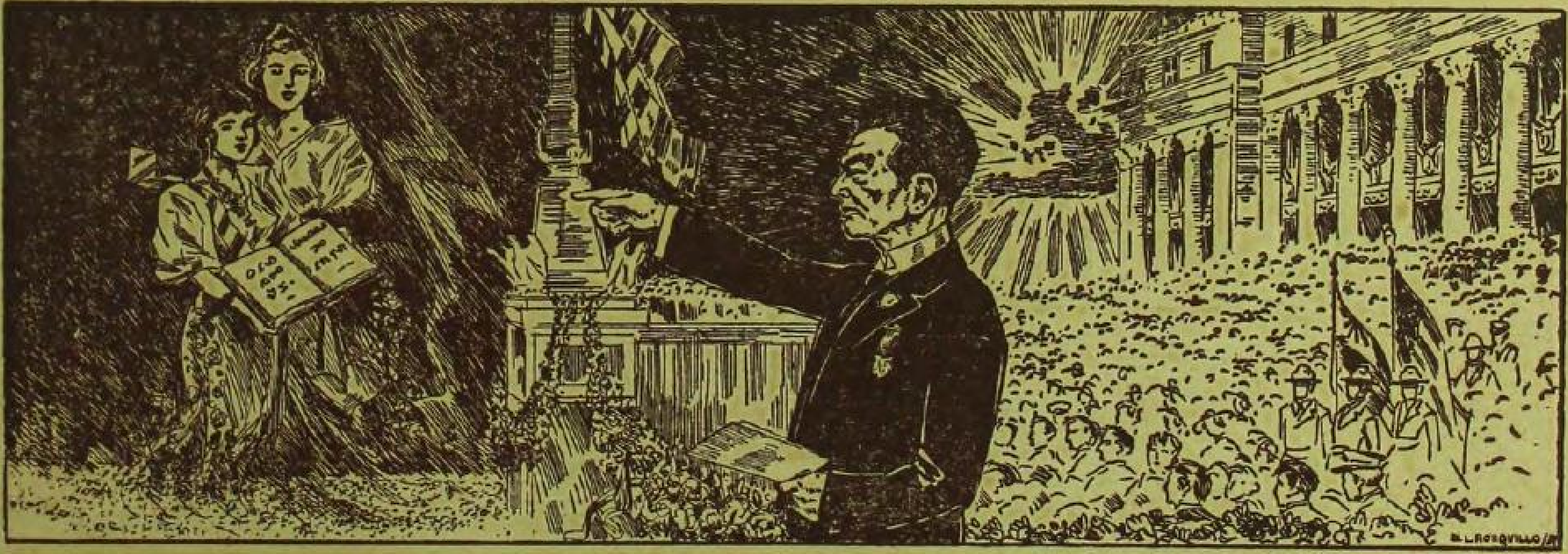
Si á ambas abajo; dirá ᜃᜓ ᜋᜓ
co mo

Las consonantes últimas se suplen en todas las dicciones, y así

para decir cantar ᜃ ᜆ Barba ᜊ ᜊ
ca ta ba ba

---

RELACION—Roma 1604. Manila 1890.
ALFABETOS FILIPINOS—Marcilla, 1895 m/20
Ginamit na pag̃tinig dito ag̃ kalwít (')



## *Alfabeto tagalog del P. Gaspar de San Agustín publicado en 1787*

VOCALES

ᜀ ᜁ ᜂ
a e i o u

LAS CONSONANTES.

ᜊ ᜃ ᜇ ᜄ ᜅ ᜑ ᜎ ᜋ ᜈ
ba, ca, da ra, ga, ñga, ha, la, ma, na,

ᜉ ᜏ ᜐ ᜆ ᜌ
pa fa, sa, ta, va, ya,

Poniendo á estos un punto arriba, hieren en *i, l, e,* vgr.:

be, que, de re, gue, ñge, he, le, me, ne,

ᜊᜒ ᜃᜒ ᜇᜒ ᜄᜒ ᜅᜒ ᜑᜒ ᜎᜒ ᜋᜒ ᜈᜒ
bi, ki, di ri, gui, ñgi, hi, li, mi, ni,
pe fe, se, te, ve, ye,

ᜉᜒ ᜏᜒ ᜐᜒ ᜆᜒ ᜌᜒ
pi fi, si, ti, vi, yi,

Si tuvieren el punto abajo, hieren en *o, u,* vgr.:
bo, co, do ro, go, ñgo, ho, lo, mo, no,

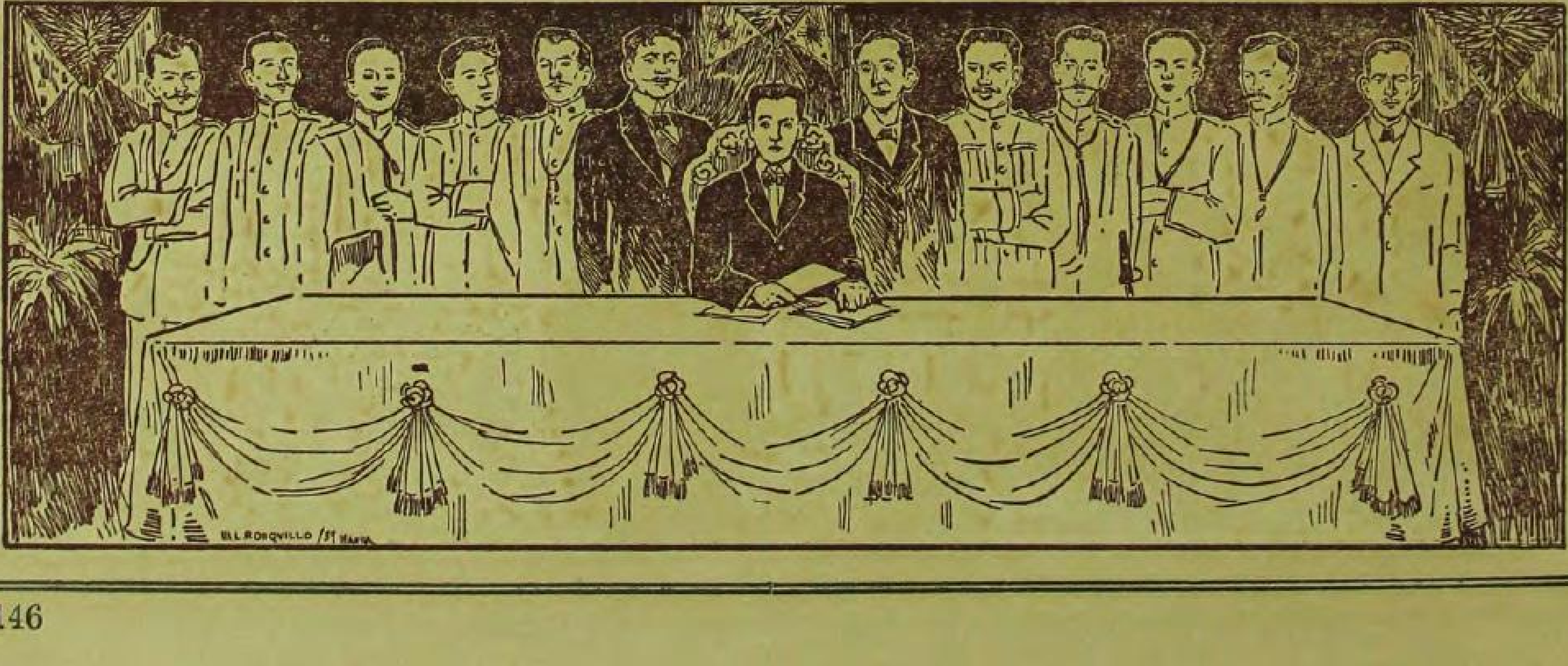
ᜊᜓ ᜃᜓ ᜇᜓ ᜄᜓ ᜅᜓ ᜑᜓ ᜎᜓ ᜋᜓ ᜈᜓ
bu, cu, du ru, gu, ñgu, hu, lu, mu, nu,
po fo, so, to, bo, yo,

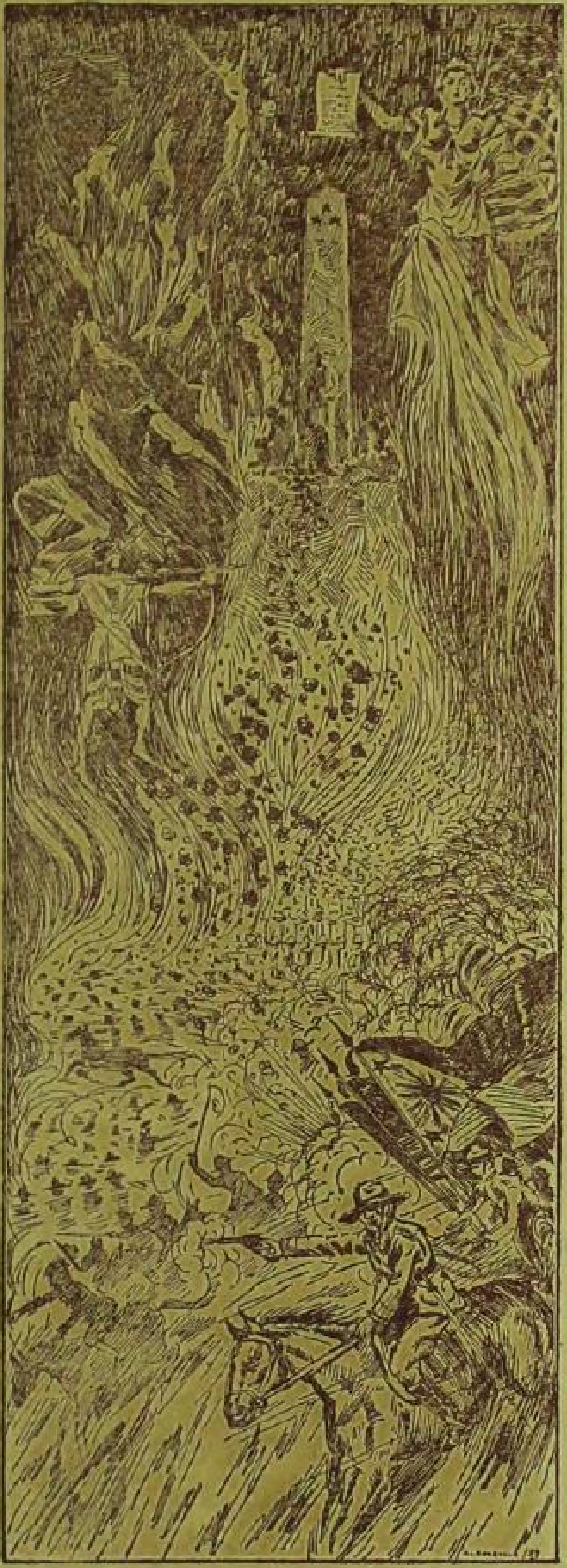
ᜉᜓ ᜏᜓ ᜐᜓ ᜆᜓ ᜌᜓ
pu fu, su, tu, bu, yu

Entre cada dicción ponen esta nota || que es toda su ortografía.

---

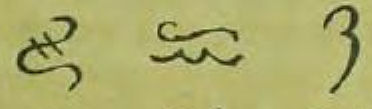
ENSAYOS DE GRAMATICA HISPANO TAGALA—Manila, 1878.
ALFABETOS FILIPINOS—Marcilla 1895 m/27
Ginamit ña pag̃tinig dito ag̃ tuldók (.)





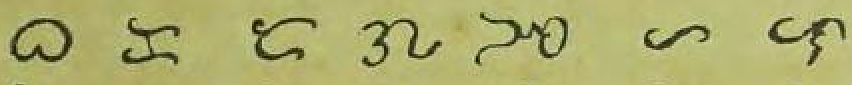
## *Alfabeto del P. Toribio Minguella.*

VOCALES.

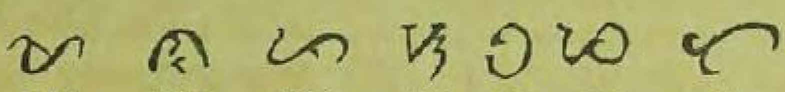


a ei ou

CONSONANTES.

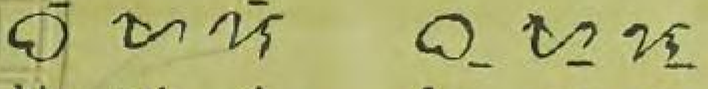


ba ca da ga nḡa ha la



ma na pa sa ua ya ta.

Poniendo á los caracteres que preceden un punto ó virgulilla encima, hieren en *i e*, y si debajo, en *o u;* por ejemplo:

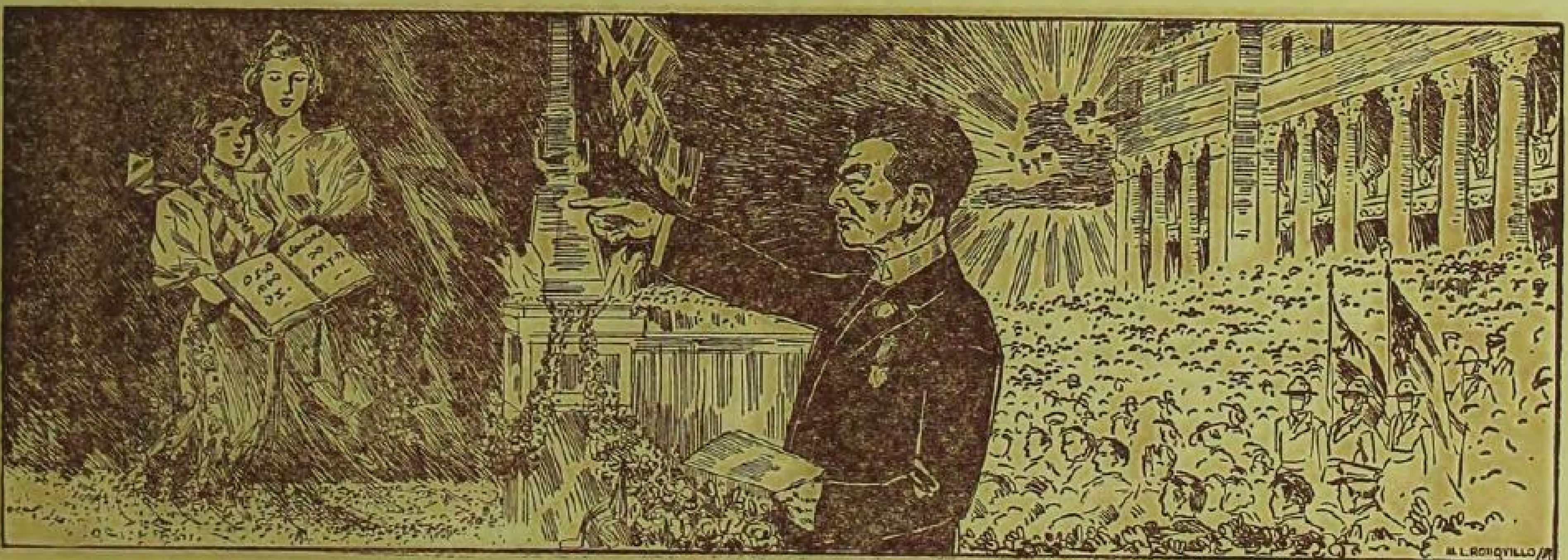


bi mi si bo mo so

Su ortografía estaba reducida á este signo || de que usaban para dividir los períodos, y aun las dicciones.

---

COMPENDIO DEL ARTE DE LA LENGUA TAGALA—1703, 1708 at 1879—Amigos del Pais Manila.
ALFABETOS FILIPINOS—Marcilla, 1895 m/19
Ginamit ditoḡ paḡtinig aḡ bawas (-)



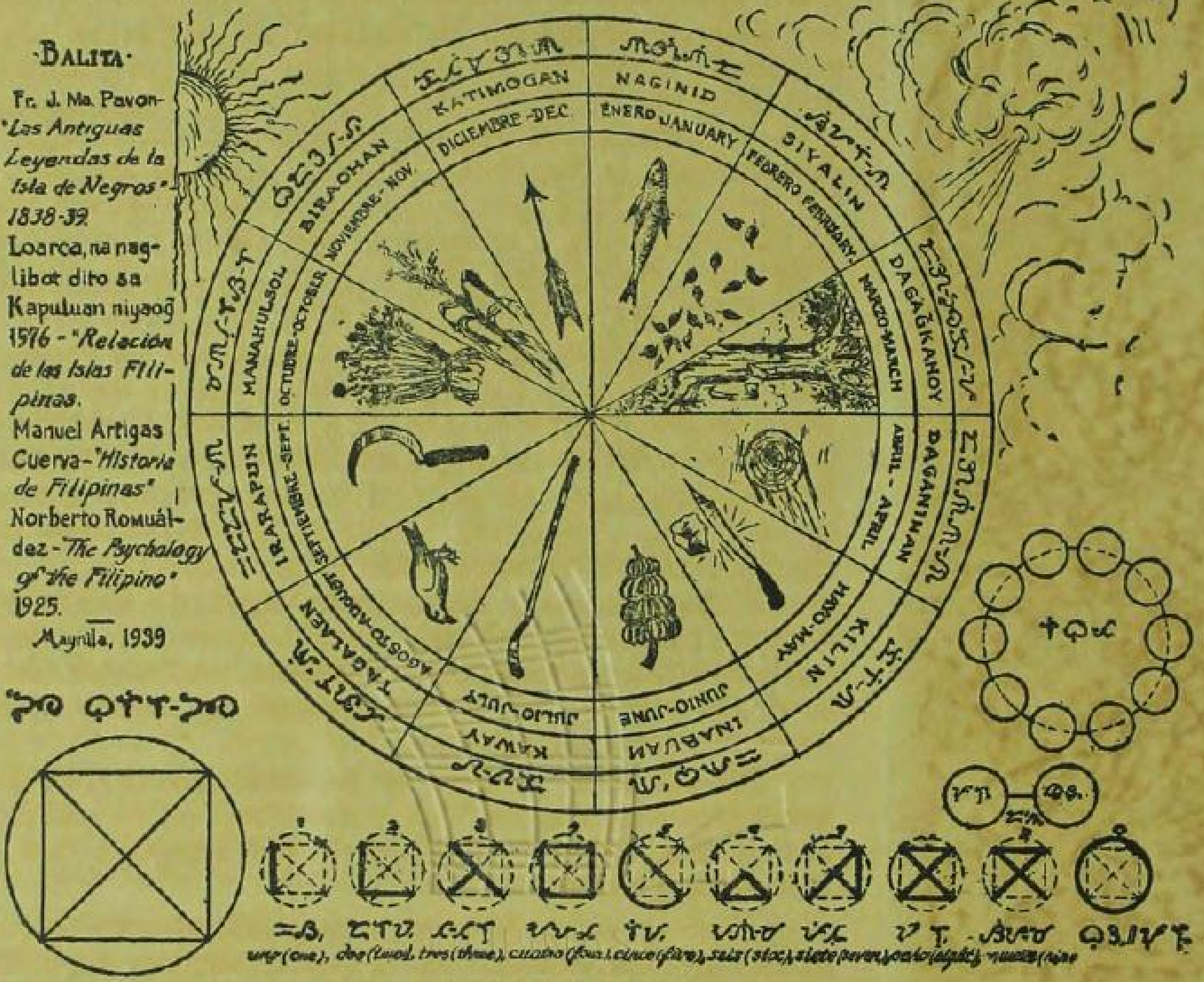
*Almanaque*
*Calendario*

*Almanac*
*Calendar*

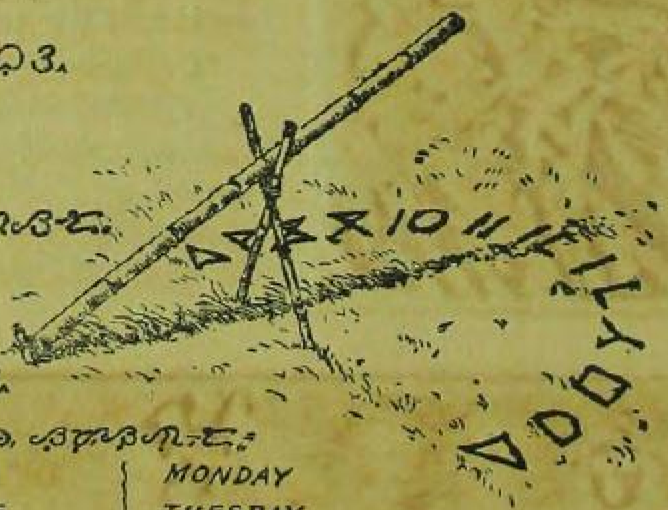
**·BALITA·**

Fr. J. Ma. Pavon- *"Las Antiguas Leyendas de la Isla de Negros"* 1838-39.
Loarca, na naglibot dito sa Kapuluan niyaog 1576 - *"Relación de las Islas Filipinas.*
Manuel Artigas Cuerva - *"Historia de Filipinas"*
Norberto Romuáldez - *"The Psychology of the Filipino"* 1925.

Maynila, 1939


KATIMOGAN
DICIEMBRE-DEC.
NAGINID
ENERO-JANUARY
SIVALIN
FEBRERO-FEBRUARY
DAGAĞKANOY
MARZO-MARCH
DAGANINAN
ABRIL-APRIL
KILIN
MAYO-MAY
INABUAN
JUNIO-JUNE
KAWAY
JULIO-JULY
TAGALAEN
AGOSTO-AUGUST
IRARAPUN
SEPTIEMBRE-SEPT.
MANAHULSOL
OCTUBRE-OCTOBER
BIRAOHAN
NOVIEMBRE-NOV.

uno (one), dos (two), tres (three), cuatro (four), cinco (five), seis (six), siete (seven), ocho (eight), nueve (nine



| | | |
|---|---|---|
| BUNARAW | LUNES | MONDAY |
| DIGMARAW | MARTES | TUESDAY |
| KALARAW | MIERCOLES | WEDNESDAY |
| BATARAW | JUEVES | THURSDAY |
| GANDARAW | VIERNES | FRIDAY |
| HALAMARAW | SABADO | SATURDAY |
| GATARAW | DOMINGO | SUNDAY |

# EPILOGO

"Ningún esfuerzo por el progreso universal se pierde." Esto lo he leído en Castelar y visto repetido por otros.

El pensamiento se me ocurre ahora, ante el enorme esfuerzo que representa este volumen. "Labor benedictina", "sabiduría de El Tostado", han pasado a ser leyendas. No se concibe en nuestro tiempo,—de la electricidad y la radio—sino todo lo rápido, veloz como el pensamiento que lo concibe; pero también efímero, con escasa duración, confirmando el dicho latino *nihil violentum durabile.*

Cuando considero la cantidad de paciencia consumida por Romuáldez y Villamor, en obras sobre alfabetos filipinos, no tengo más que palabras de admiración para ellos. Han venido después Tolentino y Verzosa, con sendas páginas de laboriosidad ejemplar; y no disuelta aún la impresión de ellas, viene ahora este volumen en que los Sres. Sevilla y Alvero han puesto amor de sus amores y sacrificio de sus sacrificios. !Adelante! que así se hace ciencia, y literatura, y patria. No se hará dinero; pero ¿qué valen las plutocracias de la historia y del mundo? Aquí está este libro, para contestarlo.

Cada explorador en este campo árido ha puesto un ápice de invención. Desde el P. López (1621) hasta Serrano Laktaw (1889), pasando por Minguella (1879) y Marcilla, Romuáldez y Villamor, no han cesado los empeños en acomodar el alfabeto autóctono a los requerimientos de una ortografía tan moderna como adecuada a las necesidades. Los Sres. Sevilla y Alvero intentan representar el valor de las consonantes quiescentes.

Y no sólo eso. Exornan su obra con textos e ilustraciones de animales y bichos del país—efectista lección de cosas—y retratos y pensamientos de conspicuos filipinos, con lo que infiltran la historia y el patriotismo en el corazón así del tierno estudiante como del lector meramente curioso.

El aprendiz de filólogo o sencillamente amador de lo antiguo, encontrará un recurso útil y completo en los cuadros en que se presentan las diferentes combinaciones silábicas con su debida representación gráfica.

Creí—y así lo hice constar públicamente—que estas cosas solamente atraían a pocos, bien que escogidos, espíritus. Me engañé: son muchos más los que la abnegación enlista: el círculo de ellos se agranda . . . se agranda: !loado sea Dios!

*!Sursum corda!* !Arriba las almas!

JAIME C. DE VEYRA

# A BOOK REVIEW

*By GABRIEL A. BERNARDO*

The work entitled *Sinupan ng Wikag̃ Tagalog,* by Jose N. Sevilla, translated into English as "A Regathering of the Tagalog Language," by Aurelio Alvero, is a valuable addition to the rapidly increasing number of contributions to the study of the Tagalog language, particularly the phase which deals with its ancient system of writing. Mr. Sevilla's contribution consists of three essays preceded by an array of prefatory comments, in Tagalog by Eulogio B. Rodriguez, Carlos Ronquillo, Guillermo E. Tolentino, Francisco Lacsamana, Julian C. Balmaseda, Teodoro Gener, Albino Dimayuga, and Martin Venago, and in English by Jose P. Bantug. These comments are followed by the author's introduction dealing mainly with a historical summary of previous studies on the ancient Tagalog system of writing. The first essay covers the discussion on (1) the principal orthographic symbols of the ancient Tagalog syllabary, (2) the Tagalog syllables, and (3) the value of accents in the Tagalog language. The second essay discusses the Tagalog phonetics and the principles of Tagalog syllabication. These discussions are followed by practical examples and exercises, including an illustrated Tagalog-English vocabulary of the parts of the human body and their movements, and of the most common local insects and animals, and a collection of 147 old Tagalog proverbs. These examples are further followed by brief quotations from Tagalog writers, short biographical sketches of prominent Filipinos, and lastly, by a sonnet all written in Tagalog characters by Mr. Sevilla himself. The third essay deals at length with Tagalog numerology, with the corresponding symbols adopted from the innovations introduced by Guillermo E. Tolentino in his "Ang Wika at Baybaying Tagalog."

The appendices include a Tagalog translation of Rizal's "Ultimo Adios," also written in ancient Tagalog characters by Mr. Sevilla; Tagalog palaeographic specimens with emphasis on the three ways of vowel indications, as found in Tolentino's work, in the Encyclopaedia Britannica, Villamor's "La Antigua Escritura Filipina," and Marcilla's "Estudios de los Antiguos Alfabetos Filipinos."

From the discussions of principles and their illustrative examples, there is no doubt that Mr. Sevilla's work will help to facilitate a clearer understanding of the long neglected and generally forgotten art of ancient Tagalog writing. The syllabic nature of

the ancient Tagalog characters has, from time immemorial, been the stumbling block to many a student of this lost art, not only because of its complete differentiation from the Roman alphabet with which Filipinos and foreigners alike have become accustomed through long use, but also because of the many conflicting interpretations given by those who have studied the subject, as to the manner of reading and writing the Tagalog syllabics.

The reform which Father Francisco Lopez introduced into the Tagalog syllabary, which he tried to perpetuate in his Iloko translation of the famous Bellarmino's *Doctrina Cristiana*, and discussed at length in Villamor's treatise and in a number of other works on the subject by his contemporaries and predecessors, has already been summarized in Mr. Sevilla's work. To the discussions of these earlier writers, Mr. Sevilla has added his own innovations in the way of a more adequate written representation of Tagalog sounds. This will undoubtedly make it possible for contemporary Tagalog writers, and even those who are not Tagalog, to write and read not only Father Lope's Bellarmino but also the more recent palaeographic specimens based on his innovations. However, for any specimens either of an earlier date than that of Father Lopez's earliest work on the subject, or of a later date which do not recognize these innovations, students in this field will have to resort to the original system.

The reason given by the ancient Tagalog writers for rejecting Father Lopez's innovations as being "against the intrinsic propriety and character of the Tagalog language," is more than a mere expression of a sentimental attachment to a system of writing which those who did not understand it thoroughly seemed to consider as inadequate. I, too, have found it exceedingly difficult not to adhere to the tenacious attitude of those ancient writers, not so much because of my almost hopeless advocacy for the preservation of one of the relics of our ancient culture in its most unalloyed form, but mainly because there are certain rules of palaeography governing abbreviations and contractions; rules of Tagalog poetics governing syllabication and accentuation; and, perhaps, the more recent principles of semantics; these cannot be ignored altogether. But this personal observation should not, and does not, detract from the value of Mr. Sevilla's work as a distinct contribution to the study of Tagalog linguistics and palaeography. The English translation which parallels the Tagalog text makes the work very useful and understandable to non-Tagalog students who wish to acquire some knowledge of this language and its ancient syllabary.

As a contribution to local palaeographic typography, Mr. Sevilla's work will rank high among those of Lopez, Marcilla, Romualdez, Villamor, and Tolentino.

# BALAGTASIANA

**(Tagapaglinang ng kabihasnang katutubo)**
**Maynila, Kapuluang Pilipinas.**

Kgg̃. NORBERTO ROMUALDEZ
*Tagapayo*

Kgg̃. JAIME C. DE VEYRA,
*Pag̃ulo*

G. JULIAN C. BALMASEDA,
*Pag̃alawag̃ Pag̃ulo.*

G. GUI. Y. SANTAGO-CUINO,
*Kalihim*

G. MARIA P. MENDOZA–GUANZON,
*Ig̃at–Yaman.*

*MGA KASAPI*

† G. Nicanor Avelardo
G. Eufronio Alip
G. Fernando C. Amorsolo
G. José P. Bantug
G. Gabriel A. Bernardo
G. Sofronio G. Calderon
G. José Esperanza Cruz
G. Flavio Zaragoza–Cano
G Vicente A. Dizon
G. Vicente M. Hilario
† G. Patricio Mariano
G. Antonio Molina
G. José S. Navarro
G. Ricardo A. Reyes José
G. José Ma. Rivera
G. Eulogio B. Rodriguez
G. Fabian de la Rosa
† G. Deogracia A. Rosario
G. José P. Santos
G. Francisco Santiago
G. Guillermo E. Tolentino
G. Ramon Tapales
G. José N. Sevilla

---

† **Lumipat na sa kabilang buhay.**

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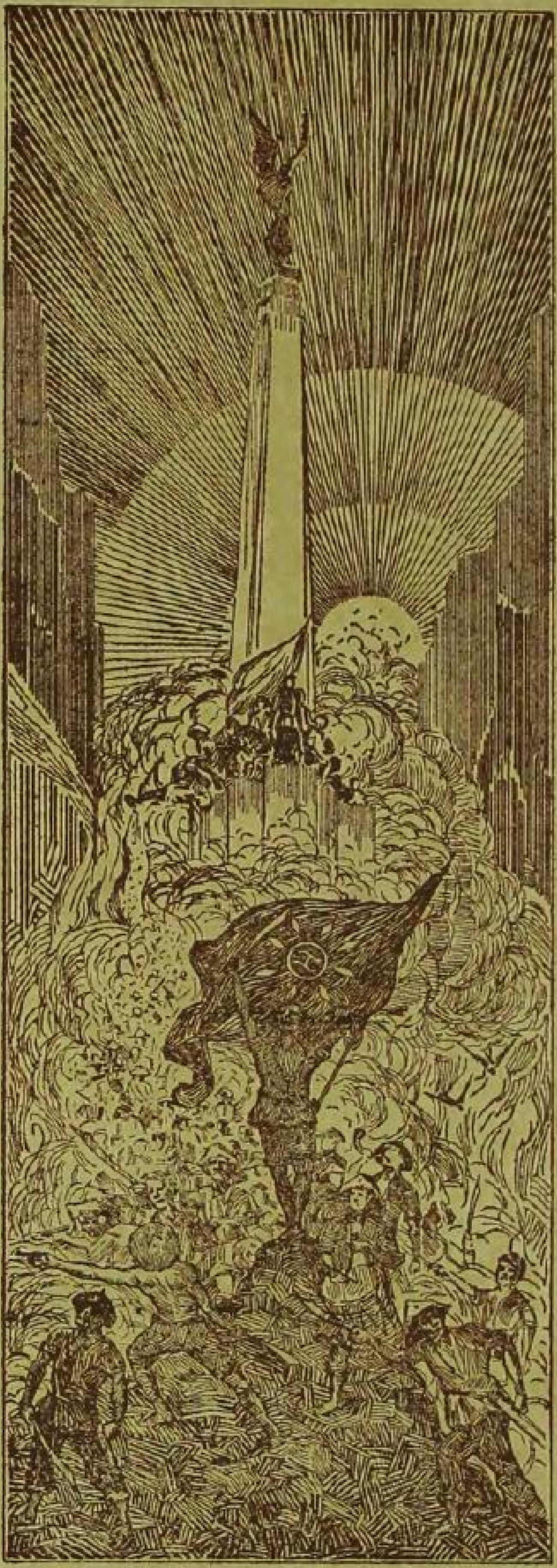

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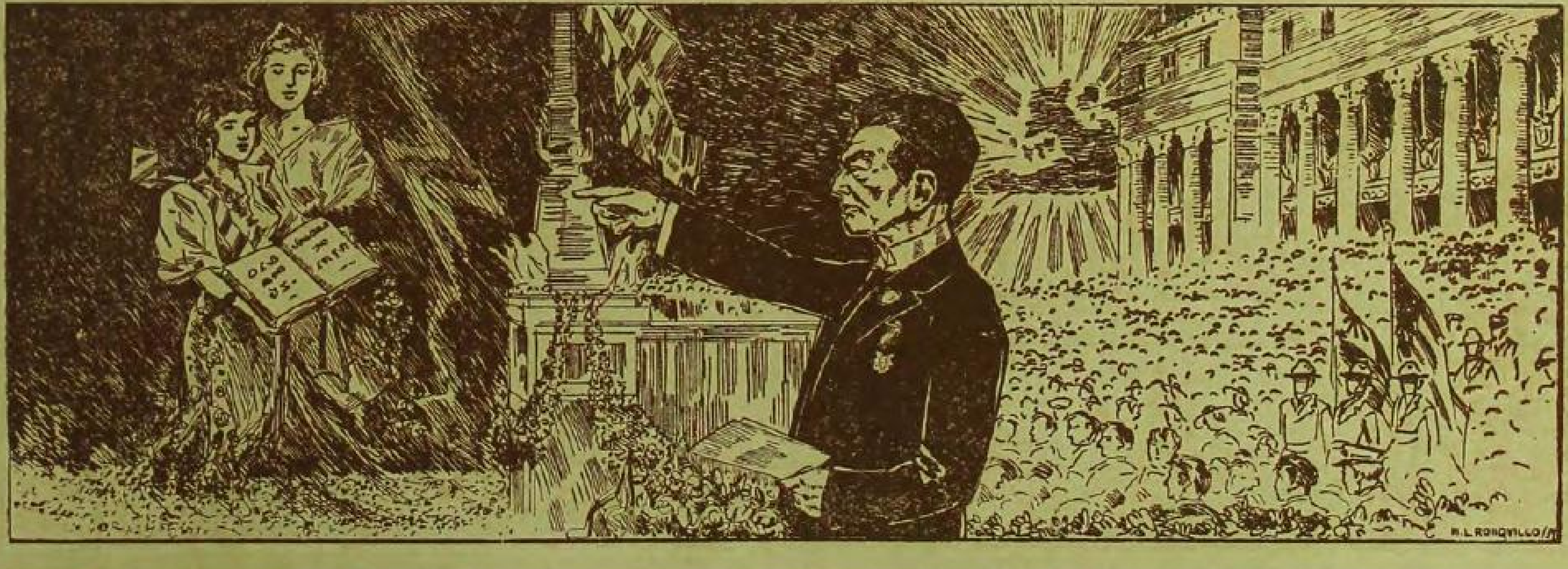

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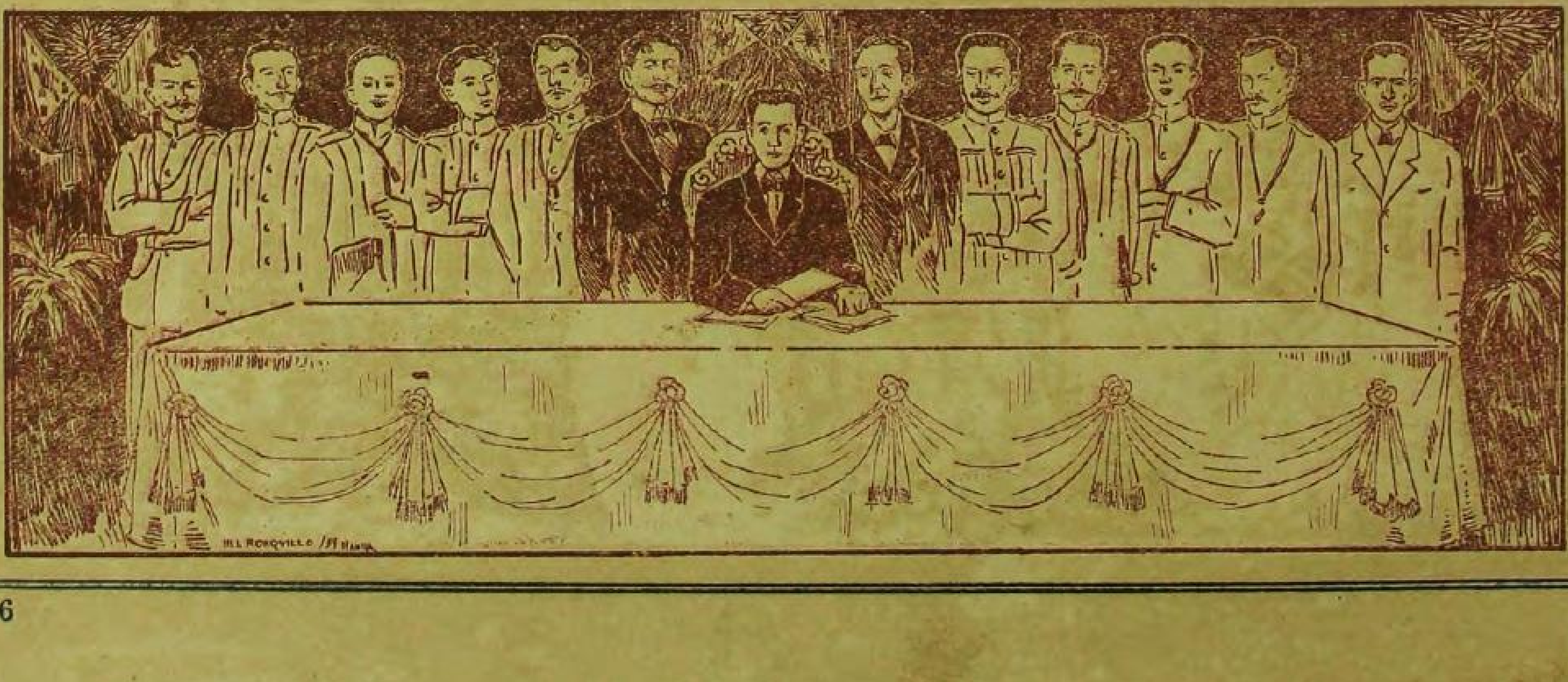


# A SELECTED BIBLIOGRAPHY

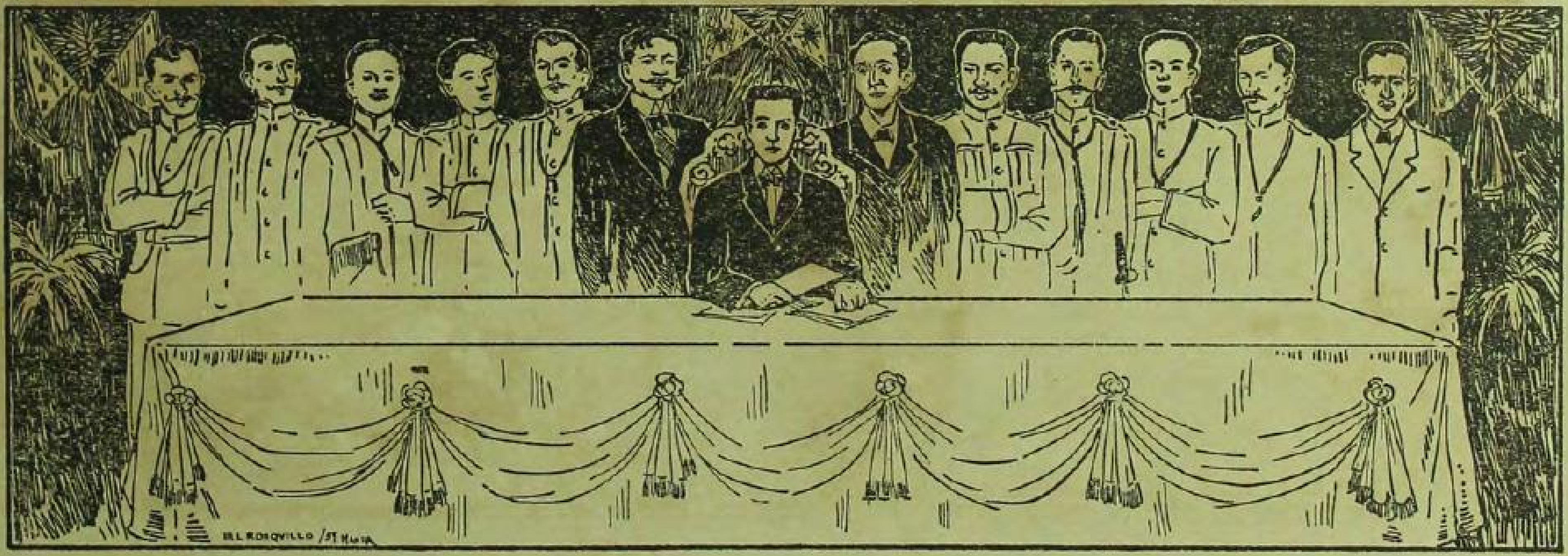
OF

# PHILIPPINE PALAEOGRAPHY

Compiled by

GABRIEL A. BERNARDO

MANILA
December, 1939



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# A SELECTED BIBLIOGRAPHY OF PHILIPPINE PALAEOGRAPHY

Compiled by

GABRIEL A. BERNARDO

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## Explanatory Note

The following works, dealing in whole or in part with Philippine palaeography, have been selected from the more extensive bibliographic data on Philippine languages which the compiler has accumulated for the last fourteen years. Materials, no matter how brief or fragmentary, which, in his opinion, may shed new light on the subject, are included. It is hardly necessary to add here that the compiler has confined his selection to materials which he has personally examined, and that the exclusion of items has been due either to their inaccessibility or to the fact that they offer nothing new or that they might merely tend to confuse or encumber existing knowledge.

Additions, suggestions, criticism or correction to this bibliography will be highly appreciated.

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EL ARCHIPIÉLAGO FILIPINO. Colección de datos geográficos estadísticos, cronológicos y científicos, relativos al mismo, entresacados de anteriores obras ú obtenidos con la propia observación y estudio; por algunos padres de la Misión de la Compañía de Jesús en estas islas... Washington (D. C.) Impr. del gobierno, 1900, r. 2 v.

v.1., p. 221-226: "De la antigua escritura de los pueblos filipinos," includes interesting palaeographic specimens.

BALAGTAS, Francisco. Plorante at Laura; sinulat ng dakilang makatang tagalog..., isinalin sa matandang katitikang tagalog ni Gui. Y. Santiago-Cuino sa kahilingan ni Dr. Jose P. Bantug; may mga larawang guhit nina Dr. José S. Navarro at José (P.) Santos (anak). Maynila, Pebrero, 1933. 87 sheets.

This transcription is based largely on the innovations of Father Lopez.

BANTUG, José P. A historical survey of Philippine currency; a lecture delivered before the Academia Hispano-Americana de Ciencias y Artes de Cadiz, at the Botany (Lecture) Room, Rizal Hall, University of the Philippines, September 30, 1926. Manila, 1926. 41 typescript pages.

A pen-and-ink reproduction of the "Ancient Filipino Calendar" appears as a plate after page 1; a note on page 18 reads as follows: "The letter 'M' of the ancient Filipino writing appears at is (gold coin's) base in bold relief."

BANTUG, José P. Hubo imprenta en Filipinas con caractéres nativos movibles? December 5, 1937.

The MS and typewritten originals dedicated to Gabriel A. Bernardo. The same article subsequently appeared in *La Vanguardia*, Saturday, Dec. 11, 1937, p. 4; and in the *Philippines Free Press*, Dec. 18, 1897; p. 63.

BANTUG, José P. The system of writing among the ancient Filipinos. Manila, August 4, 1930. 12 typescript pages. (in his *Estudios sobre historia y prehistoria de Filipinas*).

Written by the author as President of the Philippine Numismatic and Antiquarium Society, August 4, 1930, and published in the *Philippines Herald*, August 7, 1930.

BAZACO, P. Evergisto. Culture of the early Filipinos; notes on ancient history of the Philippines. Manila, Univ. of Sto. Tomas press, 1933. iv+118p.

Linguistic and palaeographic parts in chapter 5. p. 67-68, followed by a palaeographic plate. The whole work originally appeared serially in *The Letran News*, 1935-1936.

BELARMINO, Cardenal Roberto Romulo Francisco. Libro a naisurátan ámin ti bagás ti Doctrina Cristiana, nga naisúrat iti libro ti Cardenal a agnagan Belarmino, ket inaon ti P. Fr. Francisco Lopez padre á S. Agustin, iti Sina samtoy. Manila, Impreso en el Convento de S. Pablo... por Antonio Damba i Miguel Saixo, 1621. 96+483p.

"El éxito de esta importante obra está juzgado con sólo decir que de ella se han hecho las siguientes ediciones: 1688, 1736 , 1767, 1832, 1846, 1854, 1882 y 1895." (W.E. Retana, *Origenes de la imprenta filipina*, 1911 p. 100)

In the edition of 1895 (erroneously identified as "Tercera edición" on the title page), a textual description of the *Doctrina* is given (p. lxii-liv), followed by a complete transcription in Tagalog characters, consisting of 23 unnumbered pages.

BERNARDO, Gabriel A. (Letter to Dr. Paul R. Verzosa, September 6, 1937, in reply to the latter's communication of September 2, 1937). Manila, Univ. of the Philippines, 1937. 2 MS p.

Written in ancient Tagalog syllabary or "baybayin", expounding the propriety of adhering to the old syllabic writing without accepting the innovations introduced by Fr. Francisco Lopez and others.

BEYER, H. Otley. The Philippines before Magellan. (*Asia*, October, 1921, v. 21, no. 10, p. 861-866, 890, 892).

Palaeographic specimens on p. 865, consisting of photographic illustrations of (1) a bamboo love letter from Mindoro, and (2) an ancient Negros manuscript.

BLUMENTRITT, Ferdinand Die Mangianenschrift von Mindoro, (*Globus* [Baunschweig], 1896, v. 69, p. 165-166).

BOWRING, John. A visit to the Philippines. London, Smith, Elder and co. 1859. v+434p.

Palaeographic matter on p. 221.

BOWRING, John. Een Bezoek aan de Philippijnsche eilanden. 's Gravenhage, H. C. Susan, 1861. 323p.

A Dutch translation of his "A visit to the Philippine Islands," ed. of 1859.

Palaeographic matter, p. 169-170, without specimens.

BOWRING John. Una visita á las Islas Filipinas... Traducción con notas [por Jose del Pan] para la *Revista de Filipinas*. Manila, Imp. de Ramirez y Giraudier, 1876. xv+460p.

Brief discussion on the "alphabet" on p. 209-210.

"Es una traducción muy imcompleta que da una idea forzosamente equívoca del original, del que se han dejado páginas sin traducir." (T. H. Pardo de Tavera, *Biblioteca Filipina*, p. 70)

CALDERON, Sofronio G. Dating Pilipinas. Maynila, Imp., Lib. at Papelería ni J. Martinez, 1907. 127 p.

Discussion of Philippine palaeography in chapter 8—"Pagbasa't Pagsulat," p. 60-66. Cites such authorities as Mas, Marche, Jambaulo (*sic*), Chirino, Colin, Ezguerra, Totanes, and Barrows.

CANSECO, Mariano D. (Prof. Quiro, pseud.) Ang ating abakada; (Inayos nang makatugon sa kayamanan at kasalukuyang kalusugan ng wika, at tuloy magamit sa mga bagong dagdag sa sariling talatinigan). Philippine orthography; (Properly arranged with corresponding rules governing the use of ancient Filipino writing). Manila, 1937. 5 English and 5 Tagalog typescript pages, with 5 pages of palaeographic specimens.

CARRO, Andrés, y otros. Vocabulario de la lengua ilocana, trabajado por varios religiosos del Orden de N. P. S. Agustin, coordinado por el M.R.P. Predicador Fr. Andrés Carro, y ultimamente añadido, y puesto en major orden alfabético por dos religiosos del mismo orden. 1a ed. Manila, Establecimiento tipográfico del Colegio de Santo Tomas, á cargo de D. Manuel Ramirez, 1849. [12] + 356 + [5] p.

Sections 4 to 7 of his "Prólogo" contain a discussion of the Tagalog syllabary as first used in Padre Lopez's translation of Belarmino's *Doctrina* and in the introduction to his *Vocabulario*, giving examples of the various characters.

CARRO, Andrés, y otros. Vocabulario iloco-español, trabajado por various religiosos del Orden de N. P. S. Agustin, coordinado por el M.R.P. predicador Fr. Andrés Carro, y últimamente aumentado y corregido por algunos religiosos del mismo orden. 2a ed. Manila, Establecimiento tipolitografico de M. Perez, hijo, 1888 2p.l + viiv + 294, + 1p.

Ed. by Fr. Mariano Garcia.

The same palaeographic material in the "Prólogo", as in the 1st edition, is found on p. iv-v.

CASTRO, Pedro Andrés de. Ortografía y reglas de la lengua Tagalog, acomodadas a sus propios carateres...; Manila, 1776; reproducción del MS. ordenada por Antonio Graiño, según el ejemplar de su Colección Hispano-Ultramarina. Madrid, Librería General de Victoriano Suárez, 1930. ix+[2]+[1] p. (Monografías de la España Colonial, 2).

The University of the Philippines owns copy no. 7 of the 150 copies of the numbered facsimile edition of this work.

Retana, in his *Orígenes*... (entry no 23, note on p. 102a) refers to this work as "inédita," and criticizes de Castro's "criterio" as "demasiado estrecho..."

The author disagrees with Fr. Francisco Lopez and his followers in their attempts to reform the Tagalog syllabary by adding the cross (+), and sarcastically enjoins the reader to exercise discretion, thus: "... Y assi, como viejo experimentado te aconsejo menos cruces y mas Christos..." (p. 18, par. 9). He adheres to the old system of writing, but adopts the innovation of Fr. Lopez of using the cross (+) with respect to loan words.

[The CATHOLIC TRUTH SOCIETY] A short history of the Filipino. Manila [Pub. by the Society, c1936] xii + 456 p., illus.

A comparative table of Philippine characters, on p. 21; brief discussion, on p. 43-44.

CAYTON, Geronimo C. A bibliography of the Philippine alphabets. (Manila, n.d.) 6 typescript pages (in J. P. Bantug, *Estudios sobre historia y prehistoria de Filipinas*).

Contains errors in names of authors, and includes some entries in which palaeographic material is negligible.

CHIRINO, Pedro. Relación de las Islas Filipinas y de lo que en ellas an tratado los padres de la Compañia de Iesus, del P. Pedro Chirino de la misma compañia. Procurador de aquellas Islas. En Roma, por Estevan Paulino, Año 1604. 1*l*+196p. + 2*l*.

This is the first book published in Europe which gives testimony to the wide extent of literacy of the early Filipinos. In chapter 17 entitled "De las Letras de los Filipinos," he states: "Son tan dados todos estos Isleños al escrivir, i leer, que no ai casi, ombre; i mucho menos muger; que no lea, i escriva en letras propias de la Isla de Manila, diversissimas de las de la China, i Iapon, i de la India; como se vera de su Alfabeto, que es este:" (Here follows a facsimile reproduction of the Tagalog characters with the corresponding equivalent in Spanish)... "Pero con todo esso sin muchos rodeos se entienden, i dan a entender maravillosamente; i el, que lee, suple con mucha destreza, i facilidad las consonantes, que faltan..."

CHIRINO, Pedro. Relación de las Islas Filipinas. 2.a ed. Manila, Imp. de E. Balbas, 1890. 275 p. (Biblioteca de la "Revista Católica de Filipinas")

This is popularly known as the edition of *La Revista Católica*, published complete instead of by installment, but poorly edited, without the palaeographic illustrations which appear in the first edition.

CHIRINO, Pedro. Relation of the Filipinas Islands, and of what has there been accomplished by the Father of the Society of Jesus, by Father Pedro Chirino, of the same Society, Procurator for those Islands. At Roma, by Estevan Paulino, in the year MDCIV, [translated by Frederic M. Morrison and Emma Helen Blair] (in *The Philippine Islands 1493-1898*, ed. by E. H. Blair & J. A. Robertson, Cleveland, Ohio, Arthur H. Clark Co., 1904. v. 12, p. 169-321, and v. 13, p. 29-217, with plates and palaeographic illustrations).

The discussion "Of the Letters of the Filipinos. Chapter xvii," as translated from the original, is in v. 12, p. 242-244.

COINS of pre-Spanish Philippines belonging to the collection of Dr. Jose P. Bantug. (Photographic plates of gold coins with ancient Tagalog character corresponding to *Ma*).

COLIN, Francisco. Labor evangelica, ministerios apostolicos de los obreros de la Compañia de Iesvs fundación, y progresos de su provincia en las Islas Filipinas... Parte primera. Sacada de los manvscriptos del Padre Pedro Chirino... Madrid, por Ioseph Fernandez de Buendía, 1663. 22+820+24p.

Chapter 13, entitled "Del ingenio, lenguas, y letras de los Filipinos," describes the ancient Philippine syllabary and indicates how the characters were written. The following observations are worth noting:

"Las consonantes vltimas se suplen en todas las dicciones, y assi para dezir *cantar*, se pone *cata*, solo vna C, y vna T. para dezir *barba*, bastan dos BB.

"Con todos estos suplementos, el que lee en esta lengua, si es diestro, no tiene dificultad en pronunciar las dicciones cabalmente, substituyendo las letras, que conforme al sentido se han de substituir;....,,

Volume 1, chapter 13, p. 54-55 of the main text, sections 92 and 93, deals with the Philippine syllabary in exactly the same words as in the original edition.

Of the second edition, Retana says: "...el P. Pastells ha erigido á la Historia de Filipinas el mayor monumento noticioso que existe; pero de monumento de tales proporciones, que casi no se consibe que pueda ningún otro superarle... Paso á paso, sin desmayar jamas, el jesuita del siglo XIX ha ido siguiendo al jesuita del siglo XVII; y punto por punto, el P. Pastills ha ido ilustrando todos los de Colín, con tan rico caudal de erudición, que asombra, anonada, abruma al lector. El P. Pastells aporta con su trabajo miles y miles de noticias extraidas de libros raros; de documentos inéditos, de papeles poco ó nada conocidos; ha hecho el más estupendo esfuerzo de investigación que concebirse puede; entre los filipinistas no tiene precedente un esfuerzo semejante..." (*Archivo del Bibliófilo Filipino*, v. 5, p. 513-514).

CUINO, Guillermo Y. Santiago. [Philippine palaeographic specimens]

These consist of the following pieces: (1) Copy of the title page of the "first book" printed in Manila by the xylographic method, 1593 (?); (2) a poem dedicated to President Quezon, written on banana leaf; (3) "Canto folklórico visayo, transliterado en pergamino (Feb. 9, 1929). (in Bantug Collection)

DELGADO, Juan [José] Historia general sacro-profana, politica y natural de las islas del poniente llamadas Filipinas. Manila, Imp. de El Eco de Filipinas de D. Juan Atayde, 1892. xvi+1009+2 p. (Biblioteca Histórico Filipina, v. 1)

Palaeographic matter, with specimen of the Tagalog characters, is found in chapter 11, (p. 331-333) under the title "De las letras y policía de los naturales de estas islas."

According to Retana (in his *Aparato*..., v.3, no. 3123), this work is one of the most interesting historical sources in existence in Philippine bibliography. The natives esteem it very highly, because the author refutes with great sincerity the letter in which Fr. Gaspar de San Agustin attacks them crudely.

DOCTRINA Cristiana tagalog-española. Manila, (En el Parían de), Imprenta de los Dominicos, 1593.

Retana (in his *Origenes*..., p67a, par. 5) states. "Es de suponer que el texto castellano iría en las páginas pares y el tagalo en las impares. El tagalo, en caracteres indígenas (*)"

Then at the footnote: (*) Al corregir estas pruebas, logramos ver un ejemplar de la unica obra de Hervás que no conocíamos: *Origene, formazione, mecanismo, ed armonia degl'idiomi* (Cesena, 1785), en cuya pág. 88 (plegada), va el *Avemaría*, acerca de la cual se advierte: 'La salutazione el Tagalo del 1593 si legge nella Doctrina Cristiana Tagalog-Spagnuola, *che con caractteri Tagali, e Romani* si stampó da' Padri Domenicani nella loro stamperia di Manila l'anno 1593."

EZGUERRA, Domingo. Arte de la lengva bisaya de la provincia de Leyte... Tiene algunas advertencias de la lengua de Zebú, y Bool; las de Zebú señaladas con la letra Z, y las de Bool con la letra B, y juntamente algunos adverbios con su uso para hablar con elegancia. Manila, Imp. de la Compañia de Jesus, por Simon Pinpin, 1663. Texto, fols. 89.

"Libro notabilísimo, curioso y raro por llevar los caracteres con que escribían los naturales y que van en el primer fol. antes del 'Pro(e)mio'." (Angel Pérez y Cecilio Güemes, *Adiciones y continuación de "La imprenta en Manila" de D. J. T. Medina*, p. 30).

The only copy known *de visu* of this first edition was found by Perez & Güemes in the library of the University of Santo Tomas.

The palaeographic specimen above referred to also appears in facsimile on page xxxviii of Pedro Serrano Laktaw's *Diccionario Tagálog-Hispano*, 1914.

EZGUERRA, Domingo. Arte de la lengua bisaya de la provincia de Leyte... Tiene enxeridas algunas advertencias de la lengua de Zebú, y de Boól: las de Zebú señaladas con la letra Z, y las de Boól con la letra B, y juntamente algunos adverbios con su vso para hablar con elegancia. Reimpresa... en Manila en la Imp. de la Compañía de Iesus, por D. Nicolas de la Cruz Bagay, 1747. 4*l*+77 fols.

In *Isagani*, March, 1927, p. 21-22, and in *Boletin de la Academia Filipina*, April 1, 1932, v.3, No. 4, p. 37-38, Prof. Jaime C. de Veyra discusses the rarity of this edition of Ezguerra's "*Arte*...," and states that only three copies of it are so far known: those of the British Museum, the Philippine National Library, and his personal copy. In 1930, however, I found a fourth copy in perfect condition in the Bodleian Library at Oxford, with the shelf mark: T.24ThB.

FAVRE, P[ierre, Étienne Lazare] Dictionnaire malais français. Paris, Librarie Orientale & Americaine, 1875. 2v.

v.1 has Table V entitled "Alphabet Tagal et Bisaya" on page xix, and occasional phrases in Tagalog and Bisayan characters throughout the text, taken evidently from Gaspar de San Agustin and from Mentrida, repectively.

GARDNER, Fletcher. Mangyan songs, tr. into Tagalog by Bocon, Damdam, and Cobla. [1905] 8*l*.

"Typewritten. Translated from Tagalog into English by Fletcher Gardner, who is a contract surgeon of the U. S. army. The translators into Tagálog are Mangyans. Gardner reproduces the Mangyan alphabet, and gives a short description of the Mangyans." (J. A. Robertson, *Bibliography*, which is volume 53 of *The Philippine Islands 1493-1898*, edited and annotated by E. H. Blair and J. A. Robertson. See notes on page 418 of this volume.)

GARDNER, Fletcher. Three contemporary incized bamboo manuscripts from Hampangan Mangyan. *Journal of the American Oriental Society*, December, 1939, v.59, no. 4, p. 496-502.

"The scripts here transliterated and translated were collected by the writer in 1904 and 1905 at Bulalakao, Mindoro, P.I., at the request of Mr. Dean C. Worcester, Secretary of the Interior for the Insular Government, who was acting for Mr. Edward E. Ayer of Chicago. Two of these bamboos were deposited as part of the Ayer Collection in the Newberry Library of that city. The third bamboo was lost until January, 1939, when it was discovered among the papers of the late Dr. Joseph Gardner, father of the writer.

"All except the last were written from the Lewis and Clark Exposition of 1904 at St. Louis, Missouri, and are apparently letters concerning family problems, and particularly the matter of gambling. The fourth letter was apparently written to Sikadan, who was Chief of a considerable district inhabited by the Hampangan Mangyans. He was one of the party of Mangyans who occupied a village at the Exposition, but this particular bamboo must have been written after his return, probably early in 1905." (The author).

GARDNER, Fletcher, and MALIWANAG, Ildefonso. Indic writings of the Mindoro-Palawan axis San Antonio, Texas, Witte Memorial Museum, 1939. 84 mimeographed p., maps, illus.

The monograph includes five palaeographic tables as follows: one each of "Ancient alphabets compared with Tagbanua and Hampangan-Hanoo-o," of "Ancient Filipino alphabets," and of "Miscellaneous alphabets;" and two of "Tagbanua alphabets.

It also includes 48 Hampangan-Hanoo-o scripts by Luyon, the originals of which are in the Library of Cngress; and 5 Tagbanua scripts, in the Ayer Collection, Newberry Library.

A short bibligoraphy appears on p. 81.

HOLLE, Karel Frederik. Tabel van oud— en nieuw-Indische alphabetten... voor rekening va het Bataviaasch Genootschap van Kunsten & Wetenschappen. te Buitenzorg (Java), Gelithogr. en gedrukt door C. Lang, 1877. 50+1 plates.

Column J of the Tables on page 39, 41, 43, 45, and 47, give the Philippine specimens. Those on p. 39 are not specifically identified, while those on pages 41, 43, 45, and 47 were taken from "Ylocana" and Thevenot. Of greater importance are the tables giving the alphabets of old and modern India, since they serve as a good basis for verifying whether the assertions made by a number of writers to the efect that the Philippine syllabaries originated from India have any solid foundation.

HOLLE, Karel Frederik. Tabel van oud— niew— Indische alphabetten; Bijdrage tot de palaeographic van Nederlandsch-Indie, uitgegeven door het Bataviaasch Genootschap van Kunsten en Wetenschappen. Batavia, W. Buining & co.; 's Hage, M. Nijhoff, 1882. 20 p.

Certain characters of the Kawi language have a very close resemblance to those of the Philippines.

HUMBLOT, Wilhelm von, Extraits d'une lettre [Tegel, ce 10 décembre, 1831] de M. le Baron G. de Humboldt á M. E. Jacquet, sur les alphabets de la Polynésie asiatique (*Nouveau Journal Asiatique*, June 1832, v. 9, p. 481-511).

Mainly on the Tagalog, Bisaya, and Bugis alphabets, extracted from Fr. Gaspar de San Agustin's *Compendio de la arte de la lengua tagala, 1703* giving palaeographic tables on p. 509-510; and from Domingo Ezguerra's *Arte de la lengua bisaya de la provincia de Leyte...*, 1747.

For the complete text of this letter, see next entry.

HUMBOLDT, Wilhelm von. Lettre a Mr. Jacquet sur les alphabets de la Polynésie Asiatique. (in his *Ueber die Kawi-Sprache auf der Insel Java*, v. 2, book 3, part 2, 2d Supplement, p. 78-97)

"Mr. Jacquet hat die Güte gehabt, diesen Brief im neunten Bande des *Nouveau Journal Asiatique* abdrucken zu lassen. Er erscheint hier durch einige spätere Zusäte vermehrt, und durch Stellen des Aufsatzes des Hrn Jacquet erläutert, welcher die Veranlassung zu demselben gab." (Footnote, p. 78)

JACQUET, Eugene [Vincent Stanislas] Additions a une mémoire intitulé "Bibliothéque malaye." (*Nouveau Journal Asiatique*, [Paris], Dec., 1832, v. 10, p. 557-569).

The pages herein cited constitute part 3 of the "Additions..." to which the author refers in the beginning of the article as "...quelques détails sur la littérature originale des Tagales."

F. R. Blake, in his *Bibliography of Philippine Languages*, enters this article with the German title "Ueber tagalische Literatur," taken from F. Blumentritt's "Bibliotheca philippina," part 1, p. 84.

JACQUET, Eugene [Vincent Stanislas] Considérations sur les alphabets des Philippines. Paris, Impremerie royals, 1831. 30 p.

On the back of the title page is printed the note: "Extrait du *Neuveau Journal Asiatique*," which is the same as *Journal Asiatique*, nouv. sér., v. 8, p. 1-30.

A palaeographic plate, consisting of (A) "Escritura de la Lengua Ylocana," and (B) material from Thévenot, appears opposite page 3.

The first part of the above article (p. 3-19) has been recorded separately under the specific title: "Notice sur l'alphabhet yloc ou ylog"; and part 2 (p. 20-30), under the title "De la relation et de l'alphabet indien d'Iamboule,"—the latter being Appendix No. 1 to his "Mélanges malays, javanais et polynésiens."

JACQUET, Eugene [Vincent Stanislas] Notice sur l'alphabet Yloc ou Ylog. (*Nouveau Journal Asiatique*, [Paris] July, 1831, v. 8, p. 3-19).

A palaeographic plate (which is appended to his *Considération...*, p. 3) is inserted between p. 16 and 17.

KERN, H[endrik] Eene bidrage tot de Kennis van 't oude Philippijnsche letterschrift. (in his *Verspreide geschriften*, 1922, v. 10, p. 309-323).

Originally published in *Bijdragen tot de taal—, landen Volkenkunde van Nederlandsch-Indië*, 1885, 4e Volgreeks deel 10, p. 56-72.

This is a study on the ancient Tagalog writing undertaken particularly in connection with T. H. Pardo de Tavera's *Contribución para el estudio de los antiguos alfabetos Filipinos*.

KITASATO, Takeshi. [Structure of the Japanese language] Osaka, (Japan) The Shien Kai Association, 1927. [4*l*]+87 p.+3*l*+241 p.+2*l*,. plates.

The second photographic plate shows illustrations of bamboo inscriptions and a facsimile of a letter of the late Justice Ignacio Villamor, certifying to the effect that said inscriptions are in Mangyan characters.

On the verso page of the same plate are two palaeographic tables: (1) Tagala, and (2) Old Japan, and a facsimile reproduction of the title page of Justice Villamor's *La antigua escritura filipina*.

Other palaeographic matters are: (1) on the verso of plate after page 90 (second paging): "Ancient Philippine Alphabets," including Tagalog, Zambal, Bisayan (Panay), Manguian (Mindoro), Visayan (Cebu), Tagbanuas (Paragua), Iloko, Javanese (Literary), Bugi (Celebes); and Lampong; (2) Discussions on Tagalog, Pampangan, Pangasinan, Iloko, and Bisaya, with palaeographic specimens, p. 109-113.

KROEBER, Alfred Louis. Peoples of the Philippines... N. Y. [American museum press] 1919. 224p. (American museum of natural history. Handbook series, No. 8).

Gives a brief discussion of Philippine alphabets, with illustrations showing similarity between the Tagbanua and Tagalog characters; also gives the equivalent of each character in the Roman alphabet, (p. 203-205).

LANDOR, Arnold Henry Savage. The gems of the east; sixteen thousand miles of research travel among wild and tame tribes on enchanting islands; with numerous illustrations, diagrams, plans, and map by the author. New York & London, Harper & brothers, 1904. xiii+[1]+[567] p.

Brief statements on the ancient writings of the Filipinos are found on pages 62-63, and 156-157.

LENDOYRO, Constantino. The Tagalog language; a comprehensive grammatical treatise adapted to self-instruction and particularly designed for use of those engaged in government service, or in business or trade in the Philippines. 2d ed. Manila, Printed by Juan Fajardo, 1909. cxvi +448+[8]+55 p.

The 8 un-numbered pages contain the Alpabetical index to the grammar, while the last 55 pages, with a separate title-page, contain the Tagalog Key to the English exercises.

Under the heading "Orthography," (p. 3-8) first paging, the author discusses the ancient writing system of the Tagalog, with palaeographic illustrations on page 3.

LISBOA, Marcos de. Vocabulario de la lengua Bicol, primera y segunda parte. En la primera se pone primero la voz o raiz del Bicol, conjugada por las especies, ó conjugaciones, que la raiz admite; y en la segunda primero el Castellano, y despues su significación en el dicho Ydioma con sus acentos, y explicación de las metaphoras, que el Ydioma tiene; obra que dexo escrita nro. chmo, hermano Fr. Marcos de Lisboa... Sampaloc [Manila], Impreso en el Convento de Nuestra Señora de Loreto, Año de 1754. 7*l*+764+172 p.

LISBOA, Marcos de. Vocabulario de la lengua Bicol..., reimpreso a expensas del Exmo, Ilmo. y Rmo. Sr. Dr. D. Fr. Francisco Gainza,... Obispo de Nueva Cáceres. [2a ed.] Manila, Establecimiento tipografico del Colegio de Santo Tomas, 1865. 417+[104] p.

At the beginning of each letter of the alphabet in the "con este carácter," or, "la escriben con este caracter," followed by a space evidently intended for the corresponding syllabic symbol in Bicol characters, but which is not supplied in the printed edition.

LOPEZ, Francisco. Gramática ilocana... corregida y aumentada por el P. Carro. 3a ed. Malabon, [Estab, tip. lit. del Asilo de Huérfanos] 1895. xvi+354+[2] p.

On page 321 appears palaeographic matter under the title: "Alfabeto usado por el P. López en el *Catecismo* ilocano."

MALLAT [de Basilan], Jean [Baptiste] Les Iles Philippines considérées au point de vue de l'hydrographic et de la linguistique; ou, Description des mers, des côtes, des détroits, des golfes, des ports, des anses, des mouillages, brassiages, aiguages et dangers le cet archipel; suivie d'un coup d'oeil sub les idiomes de ces îles, d'un recueil de phrases, de dialogues, et d'un vocavulaire français, tagalog, et bisaya. Paris. Imprimerie Pollet et Ce., 1843. xii+108+60 p.

At the end is attached a "Tableau des anciens caractères de la Langue Tagalog." The 60 pages on "Idiomes de Iles Philippines" appear as Chapter 25, vol. 2, of his "Les Philippines..."

MALLAT [de Basilan], Jean [Baptiste] Les Philippines; histoire, geographie, moeurs, agriculture, industrie, et commerce des colonies espagnoles dans l'Oceanie. Paris, Arthus Bertrand, 1846. 2v.

"Tableau des anciens caractères de la langue Tagalog," in v. 2, opposite p. 166.

Discusses "Idiomes de Iles Philippines," (v. 2, chapter 25, p. 163-238). Cf, his *Les Iles Philippines, part* 2 (preceding entry)

MARCHE, Alfred. Luçon et Palaouan; six années de voyages aux îles Philippines. Paris, Hachette et Cie., 1887. vi+406+ p., *pl.*

Important. particularly with reference to the Tagbanua language.

"...Alfredo Mrache (*Luzon et Palaouon*) trae sin embargo datos más nuevos y recientes sacados de la tribu de los Tagbanuas (Paragua) que aun hoy día se valen de este alfabeto, y estos datos modifican mucho los conocimientos hasta hace poco en boga sobre esta materia." (José Rizal in his Note (1), p. 291 of Antonio de Morga's *Sucesos de las Islas Filipinas*, 1890).

MARCILLA y MARTIN, Cipriano. Estudio de los antiguos alfabetos filipinos. Malabon, Tipo-litografía del Asilo de Huérfanos, 1895. 107+[1] p., *pl.*

This is a worthy attempt at a critical evaluation of the various works on Philippine palaeography which came to the author's notice. It contains 25 palaeographic tables (20 as part of the paged text and 5 as plate insertions), reproduced from various sources. Although Retana claims that Father Marcilla ommitted other important works (*Aparato bibliográfico*, v. 3, p. 1342, entry No. 3679); and Pardo de Tavera states that "el autor no entiende una palabra de cosas de paleografía, cosa que se revela leyendo su obra," (*Bibliotcca Filipina*, p. 248, entry No. 1616); the latter, nevertheless, has to admit that the work is a conscientious study which merited the gold medal awarded to it in the regional exposition held in Manila in 1895, (*ibid.*)

MARRE, Aristide. Grammaire Tagalog, composée sur un nouveau plan. (*Bijdragen tat de taal—, land— en volkenkunde van Nederlandsch-Indië*, 1901, v. 53, p. 547-592.)

The ancient syllabary of the Tagalog and their present alphabet are given on p. 547-549.

MARRE, Aristide. Proverbes, maximes et conseils traduits dv. Tagalog, (langue principale des Philippines) (*Accademia delle scienze di Torino. Atti*, April 20, 1900, v.35; p. 734-747).

An explanation of the Tagalog syllabary is given in the introduction.

MARTINEZ VIGIL, Ramon. La ecritura propia de los Tagalos (*Revista de Filipinas*, 1.o de Agosto, 1876, v. 2, no. 3, p. 33-37).

Opposite p. 33 is an unpaged table of Tagalog characters, under the title: "Alfabeto de isla de Luzon," in which the following footnote appears: "Parece que más tarde se introdujo en el alfabeto tagalo la letra siguiente: *ua*" (followed by the corresponding character).

MAS, Sinibaldo de. Informe sobre el estado de las Islas Filipinas en 1842. Madrid, Enero de 1843. 2 v. (variously paged).

A brief description of the art of reading and writing among the ancient Filipinos is given in v. 1, p. 25-26, preceded by a palaeographic chart showing written characters of Pangasinan or Cabaloan, Ilokos, Batangas, Pampanga, Bulacan and Tondo; fragment of a document of transfer of land, written in Bulacan in 1652; two signatures with equivalents in Roman letters; and a tablet inscription found in 1837 by an expeditionary party in the mountains inhabited by the Igorotes.

An English translation of this article is entered in this bibliography under PIDDINGTON, H., with the title of "A notice of the alphabets of the Philippine Islands..." (q.v.).

MENTRIDA, Alonso de. Arte de la lengua bisaya hiliguayna de la isla de Panay. Manila, Imprenta de Don Manuel Memije, por Don Anastacio Gonzaga, año de 1818. 47+247 p.

"En 1637 debió de publicarse la primera edición... En *1894 (núm. 3537) volvió á reimprimir este *Arte*, corregido y aumentado, Fr. José Aparicio; al tratar de esta ultima y más pulida edición, consagramos á importante obra toda la extensión que merece. Aquí añadiremos únicamente que en la edición de *1818 ( y es de suponer que en la de 1637) va una muestra de los caracteres del alfabeto indígena." (W. E. Retana, *Aparato bibliográfico*, v. 2, p. 497, entry no. 511).

MEYER. Adolf Bernhard. Die Mangianenschrift von Mindoro; herausgeben von A. B. Meyer and A. Schadenberg; speciell bearbeitet von W. Foy. Berlin, Verlag von R. Friedlander & Sohn, 1895. 34 p., with 4 *pl.* (Abhandlungen und Berichte des königlichen zoologischen und anthropologisch-ethnographischen Museums zu Dresden, 1894/95, No. 15.).

The first three plates are photographs of bamboo manuscripts in Mangyan syllabary, while the fourth plate is a comparative table of Tagalog, Tagbanua, and Mangyan characters, taken from Lopez, Marcilla, Marche, Paterno, and the bamboo specimens.

MILLER, Merton L. The Mangyans of Mindoro. (*Philippine Journal of Science*, June, 1912, v. 7., no. 3: p. 135-156, fololwed by 10 photographic plates).

The section on "Language" (p. 153-154 gives some relevant facts about the ancient system of writing not only of the Mangyas but also of the Iloko, Tagalog Pampanga, Pangasinan, and Bisayan peoples, evidently taken largely from the work of Pardo de Tavera (*Contribución para el estudio de los antiguos alfabetos filipinos*, also included in this bibliography).

MINGUELLA DE LAS MERCEDES, Toribio. Ensayo de gramática hispano-tagala. Manila, Establecimiento tipográfico de Plana y Ca., vi+[7]+302 p.

Retana considers Father Minguella as one of the greatest Filipinologists among the members of the religious corporations in the Philippines, who, aside from possessing a solid knowledge of Tagalog, has proven by his various writings that he was also familiar with lingüistic science. (See his *Aparato bibliográfico*... v. 2, p. 872-874, entry no. 1648).

Chapter one of this grammar deals with the "Abecedario tagalo," giving palaeographic specimens (p. 8-9).

MONTANO, Joseph. Rapport à le Ministre de l'Instruction Publique sur une misión aux Iles Philippines et en Malaisie (1879-1881). [Paris, Imprimerie Nationale, 1885] [209] p., 32 pl., 2 maps.

Extract from *Archives des missions scientifiques et littéraires*, 3.a série (1885), v. 11, p. 271-479.

Tagalog and Bisayan syllabaries appear on page 417.

MONTBLANC, Charles, *comte* de. Les Iles Philippines. Paris, Imprimerie de Madam Veuve Rouchard-Huzard; Jules Tremblay, Gendre et successeur, 1877. 60+[1] p.

On the copyright page: "Extrait des *Mémeoires de la Sociéte des Études japonaises*, Sessions de 1876,—tome 1er. partie."

Part 5, entitled "Langue Tagaloc," (p. 37-45 discusses the importance of this language, giving reference (p. 40) to the ancient Tagalog characters as follows; "(2) Voy. les signes de l'ancien alphabet tagaloc, que nous avons reproduit sur la Pl. I."

An earlier article by the same author, with the same title, is entered in Pardo de Tavera's *Biblioteca Filipina* (p. 270, entry no. 1751) and by the Library of Congress, with the note: "Extrait de la *Revue contemporain*, Paris Guillaumin, 1864. 2 p.*l.* 73 p."

MORGA, Antonio de. Svcesos de las Islas Filipinas; dirigido a Don Christoval Gomez de Sandoual y Rojas, Duque de Cea, por el Doctor Antonio de Morga... Mexico, en casa de Geronymo Balli, por Cornelio Adriano Cesar, año 1609. 51+172 ff., frontis.

Some copies have the title-page engraved with the follwing title: *Sucesos de las Islas Pilippinas dirigidos a Don Christoval Gomez de Sandoval y Rojas Duque de Cea.* Mexici ad Indos, Anno 1609...

"This is the first secular history devoted to the Philippines, and one of the best ever written. Morga had a high idea of the early civilization of the Filipinos; and writes with the assurance of one who had made a close study of his subject. The MS. of this work was dated 1607 and bore the following title: "Descubrimiento, conquista, pacificación y población de las Islas Filipinas," and was dedicated "A la Magestad Catholica del Rey Don Phelipe III, nuestro Señor," as is mentioned by Torrubia, both title and dedication being changed in the printed edition." (J. A. Robertson, *Bibliography*, p. 110).

Chapter 8, p. 139-140 discusess the Philippine languages and ancient characters.

MORGA, Antonio de. The Philippine Islands, Moluccas, Siam, Cambodia, Japan, and China, at the close of the sixteenth century;... translated from the Spanish, with notes and a preface, and a letter from Luis Vaez de Torres, describing his voyage through the Torres Straits, by Henry E. J. Stanley. London, Printed for the Hakluyt society, 1868. xxiv+[1]+431 p., frontis., p*l.* (Works issued by the Hakluyt society, ser. 1, v. 39).

"Language and Writing," in chapter 8, p. 294-295, with a footnote containing a reproduction of a palaeographic plate as given by Thevenot (see entry under this name, below).

MORGA, ANTONIO de. Sucesos de las Islas Filipinas;... obra publicada en Méjico el año de 1609, nuevamente sacada á luz y anotada por José Rizal, y precedida de un prólogo del Prof. Fernando Blumentritt. Paris, Libreria de Garnier Hermanos, 1890. xxxvi+[1]+374. p.

The discussion of the various Philippine languages and the ancient system of writing (p. 290-292) is supplemented by critical notes by Rizal.

MORGA, Antonio de. Sucesos de las Islas Filipinas; translated by Alfonso de Salvio, Norman F. Hall, and James Alexander Robertson. (in *The Philippine Islands, 1493-1898*, ed by E. H. Blair & J. A. Robertson. Cleveland, Ohio, Arthur H. Clark co., 1904: v. 15, p. [25]-[289], and v. 16, p. [25]-209).

See v. 16, p. 115-117, for the discussion on language and ancient system of writing of the Filipinos.

MORGA, Antonio de. Sucesos de las Islas Filipinas. Nueva edición, enriquecida con los escritos inéditos del mismo autor, ilustrada con numerosas notas que amplían el texto y prolongada extensamente por W. E. Retana. Madrid, Librería General de Victoriano Suárez, 1909 180+591 p. illus.

The discussion of the Philippine languages and the ancient system of writing on p. 189-190 is supplemented by critical notes (nos. 111 and 112) by Retana on p. 467-469.

ORTIZ, Tomas. Arte y reglas de la lengua tagala... Sampaloc, [Manila], Impreso... en el convento de Nra. Señora de Loreto, año de 1740. [12]+135 [6] p.

Chapter 10 contains a paragraph which deals with the Tagalog characters.

PAHATI, Eustaquio. Ang abakadang pilipino. [Manila, Privately printed, c1925] 4*l*+34 p., portraits.

The text is written in Tagalog characters with their corresponding equivalents in romanized words. The introduction of the symbol for *Ra* as differentiated from *Da*, and the distinction between *E* and *I*, and *O* and *U*, are clearly innovations not inherent in the original ancient Tagalog system of writing.

PALUZIE Y CANTOLOZELLA, Esteban. Paleografía española...; comprende una sucinta historia de la escritura, adornada con los caracteres antiguos y modernos que cada nacion ha tenido; un resumen del Ensayo sobre los alfabetos de las letras desconocidas que se encuentran en las mas antiguas medallas y monumentos de España, que publicó D. Luis José Velasquez; un estracto del Alfabeto de la lengua primitiva de España de D. Juan Bautista Erro y Azpiroz; un diccionario de las abreviaturas romanas que se hallan en las lápidas; varias inscripciones romanas, godas, árabes, hebréas y cristianas; la Biblioteca Universal de D. Cristóbal Rodriguez; lo mas selecto de la Paleografía española del P. Estéban de Terreros y Pando; lo mas esencial de la Escuela Paleografica, o de leer letras antiguas por el P. Andres Merino; y la Paleografía catalana. Barcelona, Autografía del autor, Septiembre de 1846. viii+466 p. in folio.

Philippine palaeographic specimens on p. 46-48.

PARDO DE TAVERA, Trinidad H. Les anciens alphabets des Philippines. (*Annales de l'Extreme-Orient*, Paris, 1885, p. 204-210, 232-239, with one plate of palaeographic specimen)

The author states in this article that the ancient Philippine characters were no longer in use, an error which he corrected later, after receiving the information that the Mangyans of Mindoro and the Tagbanuas of Paragua were still using them.

PARDO DE TAVERA, Trinidad H. Contribución para el estudio de los antiguos alfabetos Filipinos. Losana, Imprenta de Jaunin hermanos, 1884. 30 p., with one palaeographic plate.

This monograph is dedicated to Prof. Ferdinand Blumentritt, Paris, July 1, 1884. The author supplements the essential points from the works of Jacquet and Mas with his own findings.

PATERNO, Pedro Alejandro. La antigua civilización tagalog (Apuntes). Madrid, M. G. Hernandez, 1887. 411 p.

Although Pardo de Tavera and Retana consider most of this author's works as fantastic, his Philippine palaeographic specimens have been cited by such writers as Meyers & Schadenberg, Villamor, and others.

For his discussion on Philippine characters, see p. 36-52.

PATERNO, Pedro Alejandro. Los Itas. Madrid, Imprenta de los sucesores de Cuesta, 1890. viii+349 p., *pl.*

Discussion on language, p. 232–276.

Two palaeographic tables are appended at the end of the book: (1) "Cuadro paleografico de las Islas Filipinas, comparado por Don Pedro Alejandro Paterno,"; (2) "Estado actual de escritura filipina en sus antiguos caracteres —Mangyanes de Mindoro."

PATERNO, Pedro Alejandro. Los Itas. 2a ed. Manila, Tip. linotype del colegio de Santo Tomas, 1915. viii+232 p., *pl.* "Idioma," p. 117-147.

The same palaeographic tables as found in the first edition (above) are appended at the end of this work.

PAVON, Jose Maria. Los cuentos de los indios de esta isla; escrita en Jimamaylan, año de 1838. Las antiguas leyendas de la isla de Negros. (Terminado en Jimamaylan, por Juan Antonio Collado a 30 de Nobiembre del año de 1839). (4 MS parts)

Palaeographic specimens: part 1, p. 95.

PIDDINGTON, H. A notice of the alphabets of the Philippine Islands translated from the *Informe sobre el estado de las Islas Filipinas* of Don Sinibaldo de Mas. (*Journal of the Asiatic Society of Bengal*, 1845 v. 14, p. 603)

See the specific citation under MAS, Sinibaldo, in this bibliography.

PONCE, Mariano. Paunang salitâ (in Schiller, Friedrich von. *Wilhelm Tell...* tinagalog ni José Rizal, at ipinalimbag at linagyan nang Paunang-salitâ at manga paliwanag ni Mariano Ponce. Manila, Librería Manila Filatélico, 1907)

Section IV, p. 13-19, of this preface, deals with modern Tagalog orthography, and mentions the old characters of the Tagalog, giving the symbol for the syllabic charactre *ng̃a*.

RAFLES, Sir Thomas Stamford. Antiquarian, architectural, and landscape illustrations of the History of Java... London. H. G. Bohn, 1844. 1 map and 92 plates.

Plate 89 gives a table of Ugi or Mengkásar alphabet, indicating the method by which the vowel ending *a* of each syllabic character is changed to *e*, *i*, *o*, or *u*, similar to the changes in the Tagalog characters.

Certain syllabic symbols are similar to those of ancient Tagalog writing, as given in plates nos. 81, 82, 83, and 84.

RETANA, Wenceslao Emilio. Los antiguos alfabetos de Filipinas (Notas bibliográficas). (*La Politica de España en Filipinas*, 21 Mayo 1895, v. 5, no. 112, p. 129-137).

This is a critical review of Father Marcillas' *Estudio de los antiguos alfabetos filipinos* (q. v.), including a bibliographic survey of works published on the subject of Philippine palaeography previous to the publication of this treatise.

Also issued as a separate.

RETANA, Wenceslao Emilio. Aparato bibliográfico de la historia general de Filipinas, deducido de la coleción que posee en Barcelona la Compañia General de Tabacos de dichas islas. Madrid, Imprenta de la Sucesora de M. Minuesa de los Ríos, 1906, 3. v.

Works touching on Philippine palaeography are described in this bibliography in the following entries: in v. 1, entries nos. 57, 122, 173, 219, and 397; in v. 2; entries nos. 511, 611, 711, 712, 742, 747, 1648, and 2138, in v. 3 entries nos. 2902; also in the annotations to other works.

REYES Y FLORENTINO, Isabelo de los. Historia de Ilocos. 2a ed. Manila Establecimiento tipográfico La Opinion 1890. 2v. (Bib. de la "España Oriental").

Chapter 2, entitled "Palaeografía," appears in v. 1, p. 40-64, with a palaeographic plate opposite page 42.

REYES Y FLORENTINO, Isabelo de los. Las Islas Visayas en la época de la conquista. 2a ed. Manila, Tipo-litografía de Chofré y Ca., 1889. 114 p. +2*l*. (Biblioteca de "La España Oriental").

Chapter 8, p. 81-95, is devoted to Palaeography, with a plate of palaeographic specimens opposite p. 82.

RIZAL, José. Ang huling paalam; tinagalog at isinatitik sa matandang baybayin ni Jose N. Sevilla. [Manila, The translator, 1939] 2 portraits and 7 pages of Tagalog text.

Issued as a reprint, limited to 6 copies.

RIZAL, José. Sobre la nueva ortografía de la lengua Tagalog. *La Solidaridad*, Madrid, 15 Abril de 1890, v. 2, no. 29, p. 88-92).

Rizal gives a brief discussion of the ancient Tagalog writing, and refers to the work of Pardo de Tavera on Tagalog palaeography as having given him the idea of introducing the new Tagalog orthography.

This article appears in German translation by Ferdinand Blumentritt, under the title: "Die Transcription des Tagalog von Dr. Jose Rizal in *Bijdragen tot de taal-, land-,en volkenkunde van Nederland Indië* 1893, v. 42, p. 311-320.

ROMUALDEZ, Norberto. Alfabeto Tagbanwa. (*Cultura Filipina*, October, 1914, v. 5; no. 1, p. 53-82).

Gives a brief discussion of the Tagbanwa alphabet, followed by palaeogrophic material, p. 59-82.

ROMUALDEZ, Norberto. The psychology of the Filipinos; lecture delivered in the Hall of the Ateneo de Manila on February 13th, 1924. Baguio, Catholic school press, 1925. 75 p., illus.

This also appears serially in *The Little Apostle of Mountain Province*, June, 1924 to November, 1925, v. 1 & 2.

ROMUALDEZ, Norberto. Tagbanwa alphabet, with some reforms proposed by Norberto Romualdez... Manila, Imprenta "Cultura Filipina," 1914. xiv+24 p.

This is a translation of his monograph entitled "Alfabeto Tagbanwa" which appeared in *Cultura Filipina*, October, 1914, v. 5, no. 1, p. 53-82. The Spanish text is reprinted on the recto pages preceded by the English translation on the verso pages, from page i to page xiv. The palaeographic material appears on the pages numbered consecutively from 1 to 24, with the verso pages blank.

ROMUALDEZ, Norberto. Tres documentos en escritura Filipina antigua, hallados en el territorio del municipio de Pontevedra, Negros Occidental, y expuestos en la División Filipina de la Biblioteca y Museo de Filipinas en Manila; su transliteración y traducción. *Philippine History Quarterly*, September, 1919, v. 1, No. 1 p. 2-13).

Document A is an invocation to the "Adarna" bird; Document B seems to be a song, perhaps one which goes with the native dance called "Lolay"; and Document C is of descriptive nature, dealing wih some mythological subject. The author believes that these documents were written after the arrival of the Spaniards in the Philippines.

SAN AGUSTIN, Gaspar de. Compendio del arte de la lengua tagala.. (Año 1703). Segunda impression. Sampaloc [Manila] Imprenta de Nuestra Señora de Loreto, Año de 1787. 7*l*+192p.+6*l*.

On pages 168-170, under the heading "De los caracteres y escrituras," are reproduced the ancient characters of the Tagalogs.

SAN AGUSTIN, Gaspar de. Compendio de la arte de la lengua tagala. 3a ed. Manila, Imprenta de "Amigos del Pais," 1879. 168 p.

Gives a short discussion of the old characters and writings of the Tagalogs, together with palaeographic illustrations, on p. 142-144.

SAN ANTONIO, Juan Francisco. Chronicas de la apostolica provincia de S. Gregorio de religiosos descalzos de N. S. P. S. Francisco en las Islas Philipinas, China, Japon, &c.... Sampaloc [Manila] Imprenta de Nuestra Señora de Loreto, 1738, 1741, 1744. 3 v.

v. 1, book 1. chapter xli, p. 144-146, paragraphs 417-423, deal with the languages and ancient writing of the

Filipinos, under the heading "De las letras, lenguas, y policía de los Philipinos."

"Las *Consonantes* son trece; pero nunca solas, porque siempre và la Vocal con ellas." says this author. The symbols are not specified, but this seems to corroborate the note of Martinez Vigil that the syllabic character *ua* was a later addition. It is to be noted, however, that this sound is inherent in the Tagalog language.

**SAN BUENAVENTURA**, Pedro de. Vocabvlario de lengua tagalo; el romance castellano pvesto primero. Pila, Impreso por Thomas Pinpin y Domingo Loag, Tagalos. Año de 1613. [8]+707 p.

The Tagalog characters are given at the beginning of the list of Spanish words under each letter of the Roman alphabet. Specimen No. 15 of Marcilla is attributed to San Buenaventura, with the symbol for *Ga* erroneously made also to represent *A*.

**SAN JOSEPH**, Francisco [Blancas] de. Arte y reglas de la lengua Tagala. En el partido de Bataan por Thomas Pinpin, Tagalo, Año de 1610. [16]+311+[3] p.

The duplication of page 256, with the second numbering which should have been p. 257, has thrown the subsequent pagination so that the recto pages bear the even numbers and the verso pages the odd numbers, up to page 311.

This original edition contains descriptions and specimens of ancient Tagalog characters on the second numbered page (under "Advertencia Segunda") and on pages 274, 300, and 302.

"En la primera edición de la Gramática del P. San Joseph, la primera que se imprimía sobre el Tagalog...., aparecieron muchas palabras escritas con caractéres própios; pero en las siguientes ediciones de este importante obra (1752 y 1838), se han suprimido estas palabras, sin duda por la misma razon que evocó el P. Totanes para no darnos muestra de la escritura." (T. H. Pardo de Tavera, *Contribución para el estudio de los antiguos alfabetos filipinos*, p. 8).

**SAN JOSEPH**, Francisco [Blancas] de. Libro de las excelencias del Rosario, y sus misterios, en lengua (y letra?) tagala. Binondo, Imprenta de Juan de Vera, 1602.

"Título, pie de imprenta y fecha deducidos; obra enteramente desconocida hoy; la primera estampada en Filipinas por el prodecimiento de la tipografía..." "El P. Fr. Francisco Blancas ha impreso en *letra* y lengua Tagala de Filipinas vn libro de nuestra Señora del Rosario *el año de mil y seiscientos y dos*, que fue el primero que desta, ni de otra materia allá se ha impreso..." (W. E. Retana, *Origenes de la imprenta filipina*, p. 68). The latter quotation was taken by Retana from A. Fernandez, *Historia eclesiástica*, p. 303.

**SANCHEZ Y GARCIA**, Juan. Sinopsis histórica documentada de la Universidad de Santo Tomas de Manila, desde sus origines hasta nuestros días. Manila, Tip. de la Universidad de Santo Tomas, 1928. 187 p.

With 4 palaeographich plates; an English translation by James S. Bass, was published in 1929.

**SANTA INES**, Francisco de. Crónica de la provincia de San Gregorio Magno de religiosos descalzos de N. S. P. San Francisco en las Islas Filipinas, China, Japon, etc... Manila, Tipo-Litografía de Chofré y comp., 1892. 2 v. (Biblioteca Histórica, v. 1.).

v. 1, chapter 6, p. 41-47, is devoted to "Letras, lenguas, trajes y otras costumbres antiguas de los Filipinos."

**SANTAMARIA**, Alberto. Estudios históricos de la Universidad de Santo Tomas de Manila (de UNITAS, vol. xv-xvi, 1936-1938) .Manila, Tip. Pont. de la Universidad de Santo Tomas, 1938. 230 p.

Chapter vii (p. 154-194): "El 'Baybayin' en el Archivo de Santo Tomas (Algo de la paleografía Tagala)"

**SATTLER**, Paul, und **SELLE**, Götz v. Bibliographie zur Geschichte der Schrift bis in das Jahr 1903. Linz, Franz Winkler, Verlag "Im Buch laden," 1935. xx+234 p. (*Archiv für Bibliographie*. Beiheft 17).

The section on Philippine palaeography includes entries nos. 1774 to 1793 (p. 122-123), with a footnote acnowledgment which reads as follows: "Einige Titel in diessem Abschnitt sind Herrn Bernardo, Leiter der Universitätsbibliothek zu Manila zu verdanken."

**SAWYER**, Frederic Henry. The inhabitants of the Philippines. London, Sampson Low, Marston and co., 1900, xxviii+422 p., front., pl.

On p. 209, the author cities Morga stating that "the Tagals wrote their language in the Arabic character." On p. 315, he states that he "was surprised to find the Tagbanúas could read and write," and refers to Father Lorenzo Zapater as having furnished him a copy of the Tagbanúa alphabet of sixteen or seventeen letters, which he reproduces and describes on p. 319-320.

**SCHEERER**, Otto. The Nabaloi dialect. Manila, Bureau of Printing, 1905. 1 *l*+85-199 p., with plates 1xiii-xci (incl. map). (P. I. Dept. of the Interior, Ethnological Survey publications, v. 2).

"Writing and popular songs," on p. 147-150.

**SERRANO LAKTAW**, Pedro. Breves observaciones a guisa de monumentos dedicado a la memoria de los insignes varones graves que cultivaron, fijaron y conservaron el Idioma y escritura tagalogs. (in his *Diccionario Tagalog-Hispano*. Manila, Imp. y lit. de Santos y Bernal, 1914, p. i-xxxv).

Gives an interesting discussion of the Tagalog *baybayin* or ancient writing, and refers to the *Arte de lengua bisaya* by Fr. Domingo Ezguerra (edition of 1663), from which a page containing specimens of ancient Filipino writing is used as illustraton on p. xxxviii of the *Diccionario Tagalog-Hispano*, above cited.

**SERRANO LAKTAW**, Pedro. Estudios gramaticales sobre la lengua Tagalog, (Obra póstuma). Manila, Imprenta de Juan Fajardo, 1929, 369 p.

Under the heading "Del *baybayin o* alfabeto," p. 7-8, is a brief summary of what the author wrote more in detail in the introduction to his *Diccionario Tagalog-Hispano (q. v.)*.

**SEVILLA**, Jose N. Ang A B K ng wikang Tagalog. n. d.

A brief discussion of the subject which he has treated at greater length in his later works.

**SEVILLA**, Jose N. Ang huling paalam ni Gat Jose Rizal, 1861-1895 (?); tinagalog at isinatitik sa matandang baybayin...

For fuller description, see entry under RIZAL, Jose, *Ang huling paalam*, in this bibliography.

**SEVILLA**, Jose, N. Ang palapantigan nḡ wikang Tagalog; isaḡ ganáp na pagaaral nḡ mḡa halaga nḡ mḡa katutuboḡ titik na datihaḡ kagyat na pantig at naḡ kinalalabasan nḡ tumbasán nḡ mḡa titik na Latin nḡ abakadaḡ kastila. Manila, Bureau of Printing, 1939. 62 p. (Publications of the Institute of National Language, December, 1938, v. 4, no. 12).

Introductory remarks by Lope K. Santos, p. 3-6; palaeographic illustrations on pages 15, 20-21, 28, 30-31, 33-35; and 50.

**SEVILLA**, Jose N. and **VERZOSA**, Paul Rodriguez. Aḡ aklat nḡ Tagalog; kaunaunahaḡ aklat na dalawaḡ wika na sumusuysoy sa pilologia at panitikaḡ Tagalog. Unaḡ pagkalimbág. Manila, J. Martinez, 1923. 108 p., por.

A second title-page bears the same main title with the explanatory title in English, as follows: "The pioneer bilingual text-book on Tagalog philology and literature."

Contains some palaeographic illustrations of the ancient Tagalog syllabary.

**STANGL**, Paul L. Alfabetos antiguos de Filipinas. (*Renacimiento Filipino*, August 1910, v. 1, no. 5, p. 5).

A comparative table of ancient Philippine, Javanese, Bugi (Celebes), and Lampong (Sumatra) characters with brief descriptions, is reproduced from an earlier article copyrighted in 1903.

See also Manuel Artigas y Cuerva's "Instituciones Filipinas," 1908, in *Biblioteca Nacional Filipina*, v. p. 32

STANGL, Paul L. Estudios linguisticos: Antiguos alfabetos. (*Renacimiento*, [Manila], Jan. 26 and 27, 1904).

This article also appears in *Muliḡ Pagsilaḡ* (Manila), January 28-30, 1904, under the title "Aḡ matatandaḡ katitikaḡ filipino."

STEIGER, George Nye, BEYER, H. Otley, and BENITEZ, Conrado. A history of the orient. Boston, etc., Ginn and Co. [c1929] ix+469 p.,, illus.

A brief but useful discussion of the earliest writing in Borneo and the Philippines appears on p. 123-124, with a photograph of "A love letter written in the Mangyan script" (on bamboo) on p. 123.

THÉVENOT, Melchisedec, ed. Relations de divers voyages curioux, qui n'on point esté publiées, et qu'on a traduit ou tiré des originaux des voyageurs François, Espagnols, Allemands, Portugais, Anglois, Hollandois, Persans, Arabes & autres Orientaux, données au public par les soins de feu M. Melchisedec, Thévenot... Nouvelle edition, augmentée de plusieurs relations curieuses... Paris, Thomas Moëtte, 1696, 2 v. in folio, illus., pl., maps.

Four "Relations" are included in v. 1, part 2, relating to the Philippines, the third of which is entitled: "Relation des Isles Philippines faitc par vn Religieux qui y a demeuré 18. ans," with a marginal note on page 1 which reads thus: "Cette Relation a esté traduite d'vn manuscrit Espagnol du cabinet de Monsieur Don Carlo del Pezzo." A brief discussion of Philippine languages, with a table of ancient Filipino characters is included on p. 4-5.

TOLENTINO, Guillermo E. Ang wika at baybaying Tagalog, Maynila, [Pub. by the author] 1937. xii [4]+202 p., front., illus., *pl.*, tables.

Of this work, the compiler has written in part the following comments:

"The body of the work consists of the following parts: the author's hypothesis (in seven sections); his thesis—the origin of the Tagalog people and language—which attempts to refute commonly accepted findings on astronomy, geology, flora and fauna, anthropology, ethnology and philology; the ancient Tagalog writing and its characteristics, history, nature and ways of use; Tagalog accent and euphony;...

"His entire discussion of the ancient Tagalog writing has gone beyond other works on the same subject; his predecessors and contemporaries have taken palaeographic specimens as they have been found and recorded; he has parrallelism in the study of origins and development of human writing, starting with pictography and ideography and dwelling largely on the formation and significance of our ancent syllabary. While there may be those who would discard his theory and reasonings for lack of documentary evidence, his real contribution lies in the plausibility of his explanations with reference to the origin and transformation of the ancient Tagalog syllabary, the significance of their characters and their pronunciation. . ." (The *Herald Mid-week Magazine*, April 13, 1938, v. 8, no. 25, p. 20).

TROYANO, Manuel. Dialectos del archipiélago. (In *Exposición de Filipinas—Colección de artículos publicados por El Globo, diario ilustrado político, cientifico y literario.* Madrid, Establecimiento tipográfico de El Globo, 1887. Articulo xv, p. 115-120).

A palaeographic specimen entitled "anting-anting (Talismán)" appears on p. 117, and a brief description of the ancient Filipino system of writing, on p. 119.

U. S. PHILIPPINE COMMISSION. Report for 1900. Washington, Government printing office, 1901. 4 v.

v. 3, p. 14-128 and p. 397-412, contains Philippine linguistic material, taken from v. 1, p. 26-147 and p. 221-238, respectively, of *El Archipiélago Filipino* (q. v.). The latter part, entitled "Idiomography" (Paper no. 10) is largely palaeographic, with specimens.

VENTURELLO, Manuel Hugo. Manners and customs of the Tagbanuas and other tribes of the island of Palawan, Philippines; translated from the original Spanish manuscript by Mrs. Edw. Y. Miller. (In *Smithsonian miscellaneous collections,* Washington, Pub. by the Smithsonian Institution, 1907, v. 48, Quartely issue, v. 3, no. 1702, p. 514-558).

This is paper no. 1700, published May 4, 1907. A description of the Tagbanua writing, with palaeographic illustrations, is given on p. 515-517.

VERZOSA, Paul Rodriguez. [Letter to Gabriel A. Bernardo, dated at Iloilo, Sept. 2, 1937] 1*l.*

Written in Tagalog syllabic alphabet, as modified by Father Lopez.

VERZOSA, Paul Rodriguez. [Letter to Gabriel A. Bernardo, dated at Iloilo, September 24, 1937] 1*l.*

Written in the same way as the preceding specimen.

VERZOSA, Paul Rodriguez. Pangbansang titik nang Pilipinas (Philippine national writing...; Prologue by Dr. José P. Bantug; with biographical notes by Acting Director Eulogio Rodriguez; and Epilogue by Hon. Jaime C. de Veyra. Manila, [Pub. by author], 1939, 65 p.

"The author of the present work, PANGBANSANG TITIK ng PILIPINAS, who has devoted the best portion of his life to this study, offers us the pioneering fruits of his research labors abroad and in the Philippines, gleaned after more than two decades of painstaking toil, that the present generation may utilize for practical purposes the autochthnous Filipino handwriting."—(J. P. Bantug, in his "Prologue" to this work).

VILLAMOR, Ignacio. La antigua escritura filipina, deducida del Belarmino y otros antiguos documentos. The ancient Filipino writing, drawn from Belarmino and other ancient documents. Manila, [Tip. pontificia del colegio de Santo Tomás], 1922, 116 p.

The text in Spanish (p. 3-21) is followed by the English translation of the same material (p. 23-42); Father Lopez's *Belarmino* appears in facsimile on the even pages from 44 to 88, with the corresponding transcription, transliteration, and translation on the odd pages from 45 to 89; palaeographic tables and specimens, p. 92-113; and bibliography of the Philippine alphabet, on p. 114-116.

Some of the specimens in this work are also reproduced in *Unitas*, July 1925 v. 4, p. 31-37; and in Laubach, F. C. *The People of the Philippines*, (c1925), opposite p. 33.

VILLAMOR, Ignacio. Estudio del idioma Ilocano ante el Tagalog y el Visayo; conferencia leida ante la Sociedad de Ilokanistas en el Instituto de Mujeres el 8 de Octubre de 1927. Manila, Imprenta del Dr. G. A. Pobre, 1928. 35 p.

A brief reiteration of his discussion in *The ancient Filipino writing* appears on p. 9-14.

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Sinupan ng wikang Tagalog = [A regathering of the Tagalog language] / nina Jose N. Sevilla, Aurelio Alvero ; digalrawan, M. Ronquillo